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OFFICIAL PROGRAMME

FESTIVAL

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"Teardrops", "Celebrate the World" & "Life's Just a Ballgame"
COMPACT DISC – BRCD 519 • CASSETTE – BRCA 519 • RECORD – BRLP 519

CONTENTS

6: SITE INFORMATION
Most people come to the festival, have a good time and go home again without running into any problems. On the other hand, a few people fall ill, or have an accident, or go into labour, or lose their dog or their car-keys or their child, or simply find it all a bit too much to handle.

There are people on site who can help cope with all these crises - and many more besides. The purpose of this page is to help you find them, should the need arise.

7: SITE PLAN
With a site of this size you may need a map to find your way around, so here it is - in glorious black and yellow! All the major entertainment areas are clearly marked, as are the Welfare, Medical and Emergency Points. Fields and bars have been given their names to help you find your friends and get to know your "local."

11-13: BRIEFING
A potpourri of News, Views, Advice and Comment. Find out about the latest campaigning activities of Greenpeace and Friends of the Earth. Discover how a short course of Ginseng can work wonders in giving you the stamina to get the most out of the weekend. All this and more on three pages of essential reading.

15: INTERVIEW
Sell-Out or Electoral Carrot? Campbell Stevenson talks to Labour M.P. Dawn Primarolo about her party's dramatic retreat from unilateral nuclear disarmament and finds discontent in the People's Party.

16-22 31-32: PYRAMID STAGE
The pyramid stage plays a minor role in this year's event, but a quick glance at these pages will show you that we have not compromised on talent! This select and inter-national line-up reflects the very best in "world music" today.

24-29: TIMETABLE OF EVENTS
Roll Up, Roll Up, for the greatest show on Earth! Plan your days with this comprehensive (if not entirely accurate) list of events. Over 1000 acts are featured in this "easy-to-find" guide. There are bound to be a few alterations, so check with the local notice boards for day to day performances.

33-35: ACOUSTIC STAGE
With a Fol-Rol-Diddle and a Fol-Rol-Day... Don't miss this acoustic stage with it's fine mix of Folk, Blues, Roots and Lunacy. As usual potential performers are welcome to come and offer their services for fill-in spots. We look forward to seeing you all and hope that you feel as welcome this year as you have behaved in the past. Have fun!

36-37: THEATRE
A festival within a festival which now attracts a following on par with Edinburgh Fringe. Over 100 acts are featured daily from the seriously sublime to the frankly ridiculous. We are 50% larger this year so there is even more opportunity to get involved with the many workshops in dance, theatre and comedy.

39: CIRCUS
A whole new concept in presentation - we've gathered together the clowns, the spectaculars, the jugglers and mimes, the wandering minstrel troupes and numerous performing wonders and put them all in a Somerset field to produce a world class circus of gigantic proportions. You can even have a go yourself!

41-43: GREENFIELD & ONE EARTH ARTS VILLAGE
The Greenfield is the country's largest festival of green events and philosophy. This year there is even better coverage of the latest green developments which includes the "Green Futures Forum" with many important guest speakers.

One Earth Arts is a new area using the experience of past Greenfields in participatory activities. Dance, Mask-Making, Sculpting and Carving, learning to make and play instruments. We're even going to make an African mud hut out of Somerset reed (you know about the mud!)

45: CHILDREN'S AREA
A whole world apart created purely for the thousands of children expected at the festival. This "Tots Utopia" is situated in a peaceful area with creative structures, rare and unworldly delights to keep them involved all day. For the older kids, we have a skateboard half-round nearby.

49: CINEMA
A drive-in movie without the drive, we have now moved to an open air screen hosting a wide range of exciting and unusual, classic and spectacular films through the night from 10.00 p.m.

MAIL ORDER
Further copies of this programme are available at £2.50 each (inc. P&P) from A.D.S. Ltd., Unit 8, Cala Trading Estate, Ashton Vale Road, Bristol BS3 2HA.

Cheques and P.O.'s should be made payable to A.D.S. Ltd. Please allow 25 days for delivery.

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SITE INFO

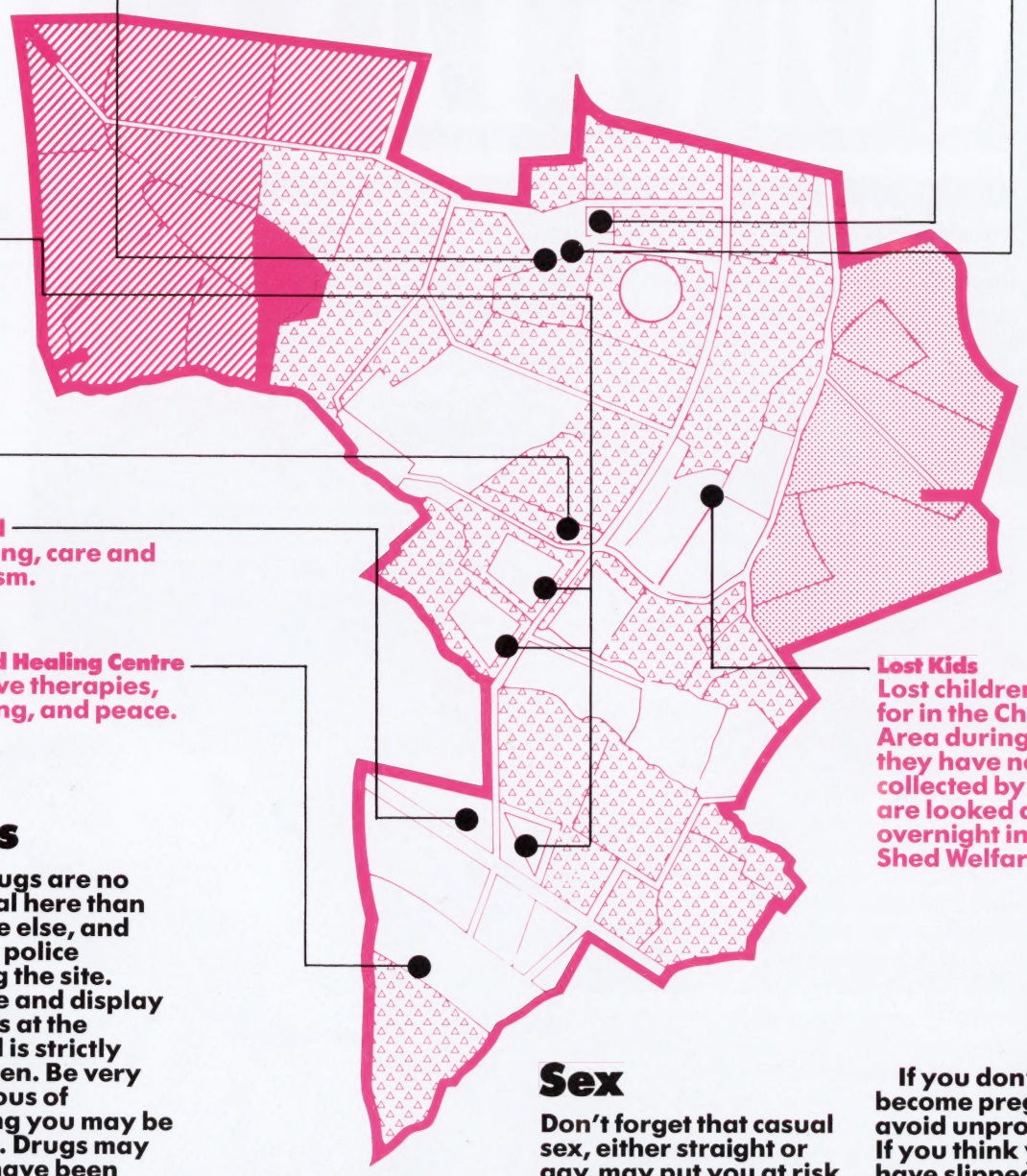
Medical Centre
(Farmhouse)
(open Wednesday evening to Monday afternoon)
There is always at least one doctor and nurse on duty, and most accidents and illnesses can be dealt with on the spot. A dentist attends twice a day and there is a midwife on call. Twice daily prescriptions are collected and brought back to the site.

Information points
Festival Information, messages, bus and train times, etc.

Secure lock-up
A safe place for property you don't want to carry around with you.

Heaven's Gate Animal Sanctuary
Lost and injured animals.

Welfare (Wagon Shed)
(open Thursday to Monday)
The Welfare team have a great deal of experience in providing confidential help with all kinds of problems, including those related to drugs, either with practical advice and information, or emotional support and comfort.
Information on specialist services throughout the UK is available, as well as free leaflets on a variety of subjects, including drugs and AIDS. Welfare can tell you how to get legal advice if you need it. They also deal with all lost property.



Jesus Field
Counselling, care and evangelism.

Greenfield Healing Centre
Alternative therapies, counselling, and peace.

Lost Kids
Lost children are cared for in the Children's Area during the day. If they have not been collected by 8pm they are looked after overnight in the Wagon Shed Welfare Area.

If you need help

Feeling ill - had an accident - kids gone missing - lost your car keys - can't find your camp - don't know how you'll get home - just finding it all a bit too much . . . . . .

- **Someone on site knows what to do**
- **This page is to help you find them.**

Fires

Fires are dangerous

- **make camp fires well away from tents and vehicles and keep them small. Don't leave them unattended.**
- **one thousand tons of firewood have been provided. Please don't cut wood from trees and hedges - live wood doesn't burn anyway.**
- **tents burn very quickly. Avoid naked flames inside them and in particular change gas cylinders well away from them.**
- **wax flares used in crowded places can cause terrible eye injuries.**
- **if you see a fire that looks out of control - report it.**

Drugs

Illegal drugs are no more legal here than anywhere else, and there are police patrolling the site.

- **The sale and display of drugs at the Festival is strictly forbidden. Be very suspicious of anything you may be offered. Drugs may either have been mixed with other harmful substances, or not be genuine at all.**
- **If you have never experimented with drugs before, this really isn't the place to start. If you react badly, the crowds and the sheer size of the Festival can be very frightening indeed.**
- **Taking alcohol and other drugs together is always risky and can be lethal.**
- **Someone having a bad reaction needs a lot of reassurance but may need more than that. If you become worried about someone who has taken drugs, don't try to bring them down by giving them anything else. If they go unconscious, lie them on their side in the "recovery position" so they don't choke on their vomit, and make sure there is nothing tight around the neck. Get help from Welfare or Medical.**

Sex

Don't forget that casual sex, either straight or gay, may put you at risk of getting AIDS. Reduce this danger by

- **always using a condom**
- **restricting the number of your partners**
- **avoiding dangerous practices**

If you are pregnant, you can have an ante-natal check at the Medical Centre while you are here. If you are nearly due, please let Medical know before you actually start. They can get you a midwife and a doctor if you need one.

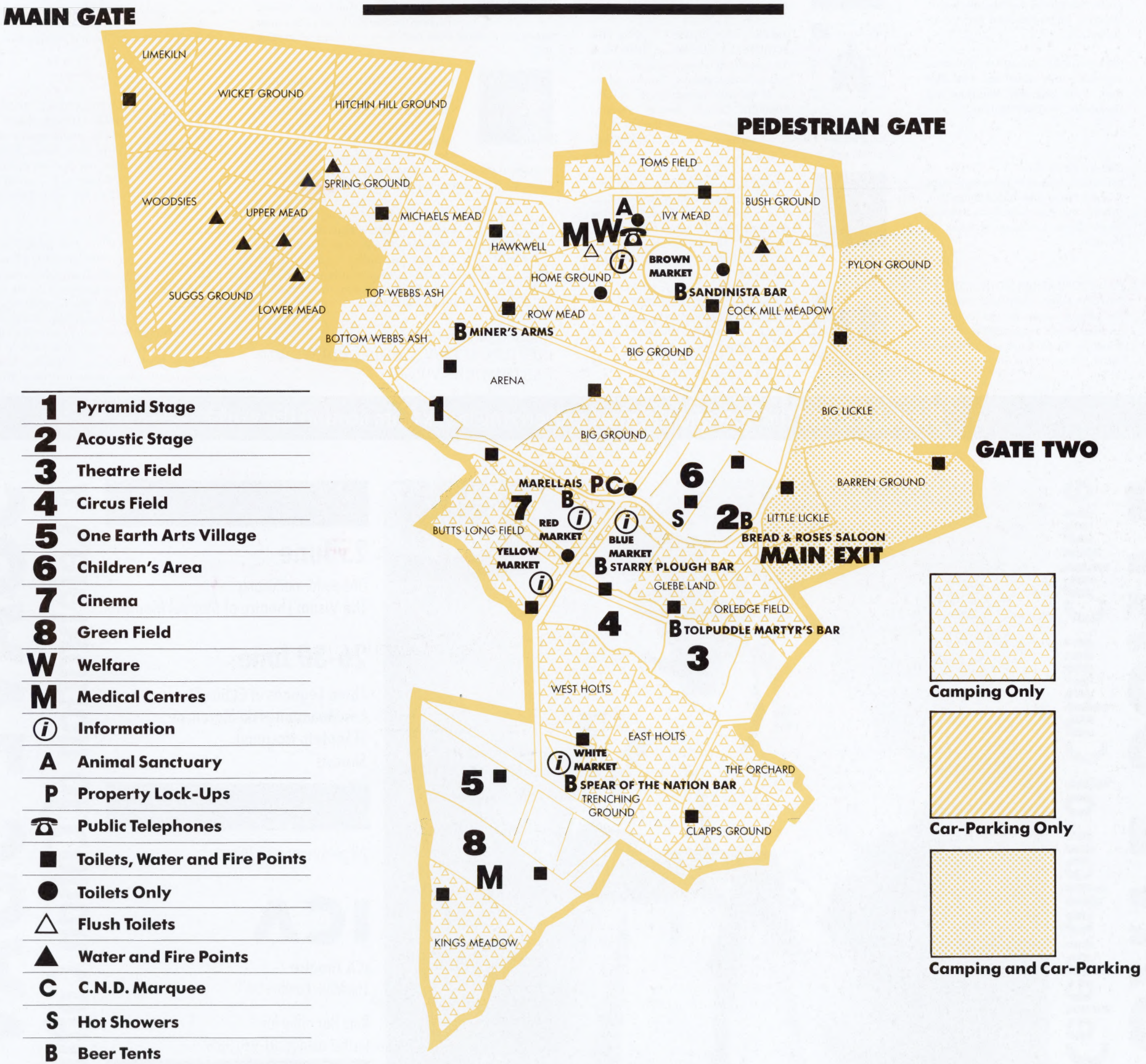
If you don't want to become pregnant, avoid unprotected sex. If you think you may have slipped up, see one of the doctors who may be able to help you with the morning after pill.

- **Make sure you and your children know the name of the field your tent is in. If you don't know, it's very difficult to help you if you get lost.**
- **Please use the proper loos and don't go in the surrounding fields and hedgerows, which is unhealthy and makes us very unpopular with the neighbours.**
- **Wherever possible wash your hands afterwards - this really does reduce the risk of spreading diseases.**
- **Somerset in June can sometimes be very cold and wet. Black polythene bin liners, available on site, with holes cut for your arms and head, make good emergency waterproof body warmers.**
- **There are site ambulances and fire tenders. Safety vehicles patrol the whole area.**
- **Please look after the Farm. Don't drop litter which makes the Festival untidy and uncomfortable, and may seriously injure the cows after it's all over. Use water sensibly and don't waste it.**

In an emergency

Find a member of the Festival staff who will have access to the communications system.

SITE PLAN


MAIN GATE
PEDESTRIAN GATE
GATE TWO
MAIN EXIT
LIMEKILN
WICKET GROUND
HITCHIN HILL GROUND
WOODSIES
SPRING GROUND
UPPER MEAD
MICHAELS MEAD
SUGGS GROUND
LOWER MEAD
TOP WEBBS ASH
BOTTOM WEBBS ASH
HAWKWELL
HOME GROUND
ROW MEAD
B MINER'S ARMS
ARENA
BIG GROUND
TOMS FIELD
IVY MEAD
BUSH GROUND
BROWN MARKET
B SANDINISTA BAR
COCK MILL MEADOW
PYLON GROUND
BIG LICKLE
BARREN GROUND
LITTLE LICKLE
B BREAD & ROSES SALOON
MARELLAIS
PC
BUTTS LONG FIELD
RED MARKET
BLUE MARKET
YELLOW MARKET
B STARRY PLOUGH BAR
GLEBE LAND
ORLEDGE FIELD
B TOLPUDDLE MARTYR'S BAR
WEST HOLTS
EAST HOLTS
WHITE MARKET
B SPEAR OF THE NATION BAR
THE ORCHARD
TRENCHING GROUND
CLAPPS GROUND
KINGS MEADOW
1 Pyramid Stage
2 Acoustic Stage
3 Theatre Field
4 Circus Field
5 One Earth Arts Village
6 Children's Area
7 Cinema
8 Green Field
W Welfare
M Medical Centres
Information
A Animal Sanctuary
P Property Lock-Ups
Public Telephones
Toilets, Water and Fire Points
Toilets Only
Flush Toilets
Water and Fire Points
C C.N.D. Marquee
S Hot Showers
B Beer Tents
Camping Only
Car-Parking Only
Camping and Car-Parking

EARTHWORKS

EWV-1 THUNDER BEFORE DAWN (The Indestructible Beat of Soweto vol.2) Definitive 80s compilation of the best mbaqanga/township jive music from South Africa. Mahlathini & the Mahotella Queens, Malombo, Dilika, Amaswazi Emvelo, and many others.

EWV-2 HURRICANE ZOUK Hot dance compilation with a grand cast of top zouk stars. World Beat from Martinique and Guadaloupe. Don't stop the dance!

EWV-3 HEARTBEAT SOUKOUS A blistering foot-tapper by the top Paris-based Zairean soukous stars. Kanda Bongo Man, Nyboma and Pepe Kalle, Syran Mbenza, Bopol, Denis Loubassou, Lokassa Ya Mbongo.

EWV-4 MAHLATHINI – THE LION OF SOWETO Simon 'Mahlathini' Nkabinde, The Lion of Soweto, displays his famous deep bass growl to awesome effect, with The Mahlathini Guitar Band and his Queens urging him on in this 70s collection of Mahlathini at his fiercest best.

EWV-5 DUDU PUKWANA – IN THE TOWNSHIPS The welcome re-release of the 70s jazz classic featuring Duku Pukwana and Spear. Township jazz at its best.

EWV-6 MAHLATHINI & THE MAHOTELLA QUEENS – THOKOZILE The spectacular release from South Africa's greatest mbaqanga group. The ultimate mix of Mahlathini's rasping vocal and the Mahotella Queens' sweetly sweeping harmonies with the compulsive mbaqanga-jive rhythms of the Makgona Tsohle Band. Includes many of the best songs from their recent tours.

EWV-7 RAI REBELS Rai is the new sensational sound of the 80s from Algeria. This compilation of modern electric instrumentation has helped create a music revolution. All the top stars: Fadela, Khaled, Zahouania, Sahraoui, Hamid and Benchenet.

EWV-8 THE SOUL BROTHERS – JIVE EXPLOSION The Soul Brothers are South Africa's top selling mbaqanga group. Honey-dripping vocals, heavy bass, great guitars, and the distinctive, famous township jive sax riffs. Irresistible!

EWV-9 ZIMBABWE FRONTLINE All the hottest groups from Zimbabwe. Thomas Mapfumo, The Four Brothers, Jonah Moyo & Devera Ngwena, Zexie Manatsa, Susan Mapfumo, Oliver Mutukudzi, Robson Banda & The New Black Eagles. Sparkling guitars and a driving rootsy beat. There's no chance of standing still.

EWV-10 YOUSSOU N'DOUR – IMMIGRES Youssou N'Dour, Senegalese superstar singer, recently accompanied Peter Gabriel on his 'So' world tour and the Amnesty Tour. 'Immigres' is the '84 album that introduced him to wide acclaim in Europe. Mbalax percussion (traditional drums) is at the base of his riveting modern music, which also features guitars and horns.

EWV-11 ¡SABROSO! (Havana Hits) Hot and tasty! A compilation featuring all the top artists from Cuba, the home of Latin music. Los Van Van, Celina Gonzalez, Sierra Maestra, Orquesta Chepin, Irakere, Orquesta Revé and many others. Red-hot irresistible rhythms.

Available on all formats.
EWV (LP) TCEWV (Cassette) CDEWV (CD)
EARTHWORKS/VIRGIN

EWV-12 THE AFRICAN TYPIC COLLECTION (Tropical Dance Music from Cameroon and Cape Verde). This compilation of floor-shakers includes Sam Fan Thomas's groundbreaking celebration of African dance, 'African Typic Collection'. Other top stars include Charlotte Mbango, Koko Ateba, and Tam Tam 2000.

EWV-13 DANIEL MISIANI & SHIRATI BAND – BENGA BLAST! One of Kenya's all-time greatest groups – like you've never heard them before. Astonishingly heavy bass, loud blistering guitars, forceful vocals and some of the hardest rhythms in the world. 80s collection of their best and toughest songs.

EWV-14 THE INDESTRUCTIBLE BEAT OF SOWETO (VOL.1) The world-acclaimed original compilation created by Earthworks now re-released on the new Earthworks/Virgin label featuring some of the very best mbaqanga music from South Africa. Artists include Mahlathini Nezintombi Zomgqashiyo (Mahlathini & the Mahotella Queens – as they were billed in the early 80s), Ladysmith Black Mambazo, Udokotela Shange Namajaha, Amaswazi Emvelo, Moses Mchunu, Johnson Mkhalali, etc.

the biggest and the best and the most pulverizing beats from around the world

SUAVE SUAVE

A Celebration of Cuban Culture

25 June

One performance only
The Visual Theatre of Manuel Mendive

26-30 June

Three Legends of Cuban Music
Los Munequitos de Matanzas
El Septeto Nacional
Sintesis

All performances 8.00pm

ICA

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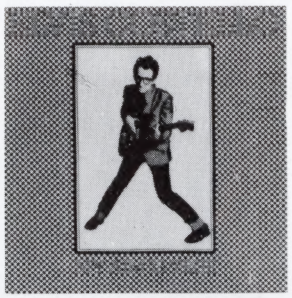
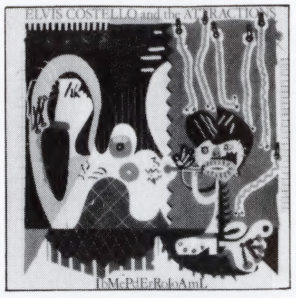
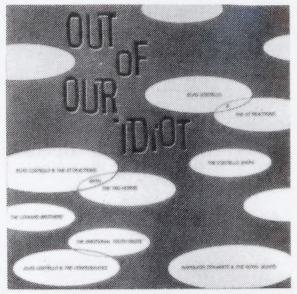
further details: 01-930 3647

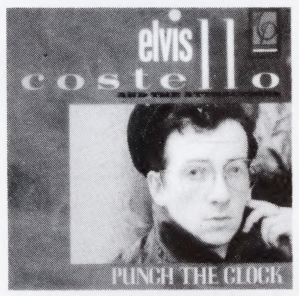
SUAVE SUAVE

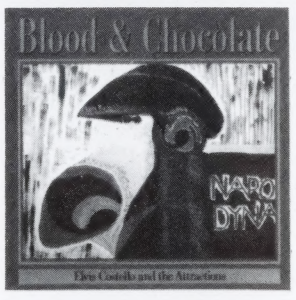
A Celebration of Cuban Culture





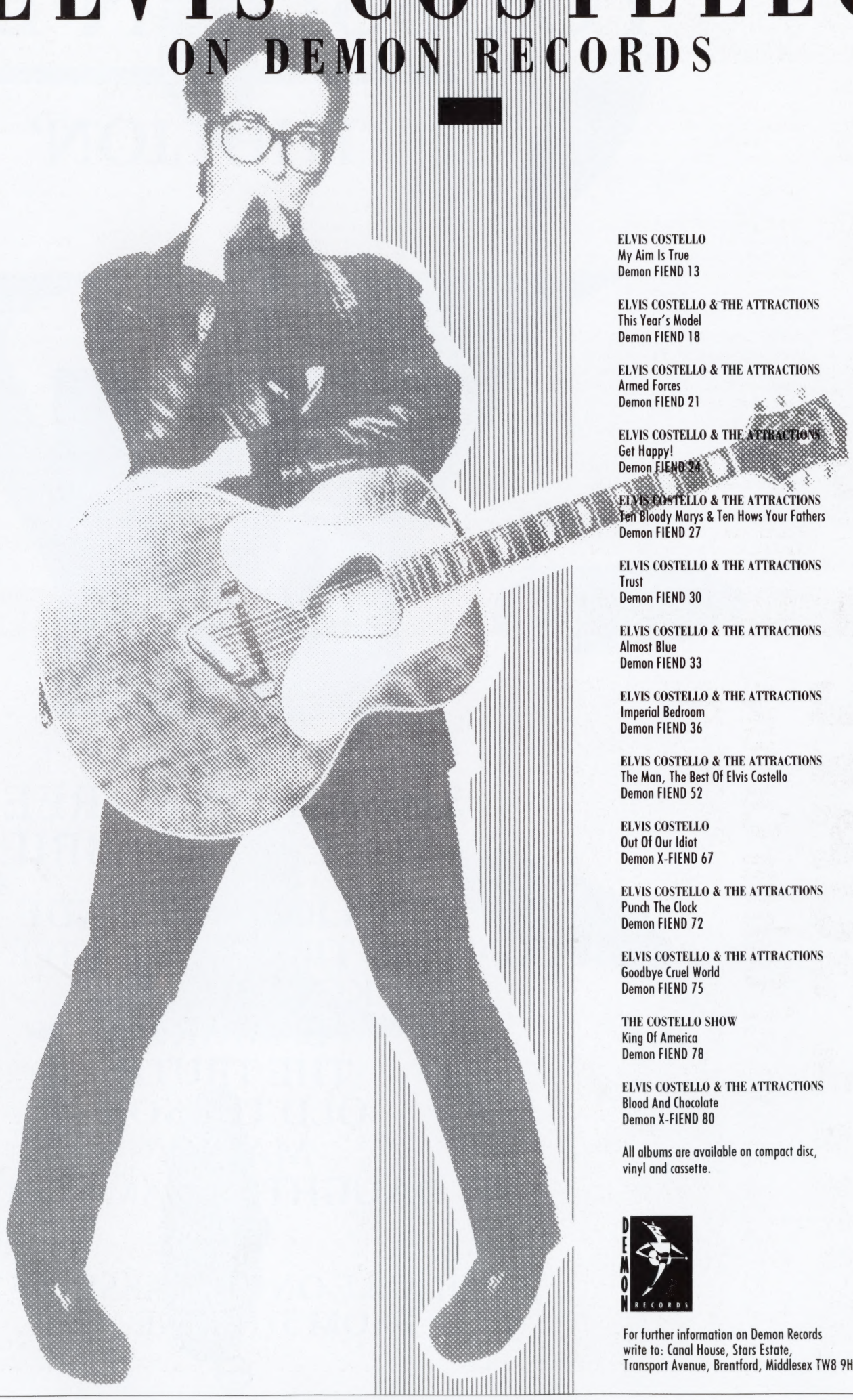






ELVIS COSTELLO

ON DEMON RECORDS



ELVIS COSTELLO
My Aim Is True
Demon FIEND 13

ELVIS COSTELLO & THE ATTRACTIONS
This Year's Model
Demon FIEND 18

ELVIS COSTELLO & THE ATTRACTIONS
Armed Forces
Demon FIEND 21

ELVIS COSTELLO & THE ATTRACTIONS
Get Happy!
Demon FIEND 24

ELVIS COSTELLO & THE ATTRACTIONS
Ten Bloody Marys & Ten Hows Your Fathers
Demon FIEND 27

ELVIS COSTELLO & THE ATTRACTIONS
Trust
Demon FIEND 30

ELVIS COSTELLO & THE ATTRACTIONS
Almost Blue
Demon FIEND 33

ELVIS COSTELLO & THE ATTRACTIONS
Imperial Bedroom
Demon FIEND 36

ELVIS COSTELLO & THE ATTRACTIONS
The Man, The Best Of Elvis Costello
Demon FIEND 52

ELVIS COSTELLO
Out Of Our Idiot
Demon X-FIEND 67

ELVIS COSTELLO & THE ATTRACTIONS
Punch The Clock
Demon FIEND 72

ELVIS COSTELLO & THE ATTRACTIONS
Goodbye Cruel World
Demon FIEND 75

THE COSTELLO SHOW
King Of America
Demon FIEND 78

ELVIS COSTELLO & THE ATTRACTIONS
Blood And Chocolate
Demon X-FIEND 80

All albums are available on compact disc, vinyl and cassette.

DEMON RECORDS

For further information on Demon Records write to: Canal House, Stars Estate, Transport Avenue, Brentford, Middlesex TW8 9HF

YOUSSOU N'DOUR

'THE LION'

INCLUDES THE SINGLE
SHAKIN' THE TREE
WITH **PETER GABRIEL**

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SHAKIN' THE TREE (WITH PETER GABRIEL)
KOCC BARMA
BAMAKO
THE TRUTH
OLD TUCSON
MACOY
MY DAUGHTER (SAMA DOOM)
BES

AVAILABLE ON CD, CASSETTE & LP
FROM 5TH JUNE 1989

BRIEFING

WORTHY FARM – LITTER FREE ZONE!

With the revival of the old Glastonbury Spirit this year we believe we can achieve this goal – however we do need **everyone's** help to do it.

This year as usual rubbish bags are available from the Information Centres in the market areas – please use them.

Our warmest thanks go to all those who during every Glastonbury Festival find time to help clear litter.

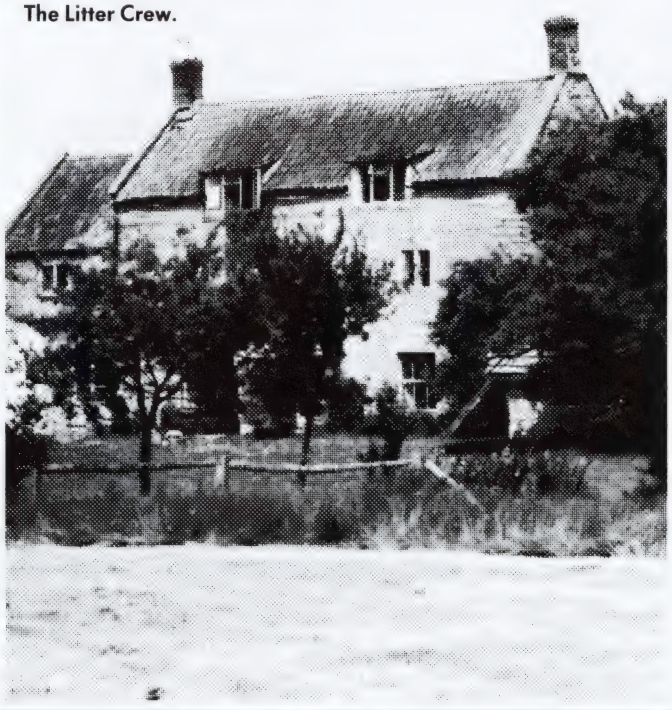
We would like to ask everyone from groups to individuals to help us in what has become a massive task. More details for anyone wanting to help can be found at the information centres, as well as news on recycling projects being organised on the site.

This is a beautiful farm and *we* can keep it that way with a little help from *all* our friends.

You can help by:
1: Using the bins and skips which are spread over the site.
2: Using a rubbish bag if a bin is temporarily full
3: Joining together to keep your camping or parking field clear.
4: Clearing littered areas where the forgetful or less concerned have left their multi-coloured tracks.

If we all work together at this we can enjoy walking over all the green fields of this wonderful farm.

The Litter Crew.



HEAVEN'S GATE ANIMAL RESCUE CENTRE LOST ANIMALS POUND

Situated at the Farmhouse

This year I made an agreement with Mike Eavis that we would only provide this service if an attempt was made to stop so many animals, especially dogs being brought to the festival. Hence you will have seen on the advance publicity "please don't bring dogs". I spent the whole of the last festival in tears, and with a sore throat from having to lecture so many thoughtless and ignorant people about the welfare of their pets. It was so upsetting to have to look after sick, skinny, worried, frightened lost puppies for a few hours, or in some cases several days, only to have to hand them back to their careless owners who couldn't afford to feed them properly, let alone worm or inoculate them, and who wouldn't listen to basic common-sense advice like putting an identity disc on it, or having it neutered. Did you know that several thousand dogs are killed every day in Great Britain because of the population problem? Anyone who lets their dog breed these days should realize that every puppy born means that another dog hs to die, and should have this on their conscience.

So, if you did bring your pet with you, despite being warned not to then don't let him/her out of your sight (dog-nappers have been rife at the festival in past years, stealing them for re-sale to laboratories for horrific experiments) and look after him/her well, so that he/she can have as good a time as you, and not find itself lost and unhappy, frightened and confused, wating for you to collect him/her from the pound. There will be a charge of £2.00 per day or part of for looking after your lost pet.

Finally, if you've been stupid enough to bring an uninoculated dog on site, then you've only yourself to blame if it dies of Parvo-Virus, Distemper, or Leptospirosis, as these diseases are highly infectious and often fatal.

Finally finally, If you've brought a cat to the festival, then you must be especially heartless and cruel, as they most often get frightened out of their wits at the crowds and noise, and could easily disappear never to be seen again, or get injured or killed by traffic or dogs. This happened to at least 8 cats last festival.

So please think of your animals' feelings and welfare, and come and visit us at the pound and have a chat and a cuppa. Donations *very* welcome, as we are a struggling hard-working young charity with a lot of financial headaches. More information on our work. . . . Info Sheet and photos.

So, with a bit of luck and common sense, we will have far fewer animals to look after this year, and maybe we can all have a good time and enjoy ourselves! Have a Great Festival! Yours in peace and compassion, – Annabelle.

GREENPEACE

Greenpeace is an international independent environmental pressure group which acts against abuse to the natural world.

Greenpeace tackles the threat to wildlife from direct killing, pollution and habitat loss. Greenpeace faces the major dangers caused by the production and release into the environment of radioactive material and the threat of nuclear war. Greenpeace acts against the disposal of toxic wastes into our rivers and seas and the release of pollutants into the atmosphere.

Greenpeace campaigns are based on what is best for the environment to protect it from harmful human interference. Greenpeace does not compromise this position.

Some Recent Campaigning Activities

Small Cetaceans The declining numbers of dolphins and porpoises around the UK coasts is a cause for concern. Greenpeace is investigating pollutants, incidental catches and other possible factors in their decline. Greenpeace vessel *Moby Dick* is undergoing a tour of Cardigan Bay and the Moray Firth. These two sites represent the best hopes for the dolphin and the porpoise and Greenpeace is demanding that they be designated marine nature reserves before it is too late.

Whaling in Iceland Despite the International Whaling Commission's ban on commercial whaling, Iceland is using the loop hole of "scientific research" to carry on the bloody slaughter. The Icelandic economy is dependent on the export of fish, and to pressurise the whalers to stop the slaughter, Greenpeace has approached major retailers of Icelandic fish in the UK – Tesco and Birdseye asking them to support the international boycott. This support has so far been unforthcoming and so Greenpeace is continuing to campaign for a total boycott.

Acid Rain Greenpeace has revealed that forest damage is just as catastrophic in Britain as it is in West Germany; the area of lakes and rivers prone to acidification in the UK is far greater than that previously thought. A lecture tour – "Britain's Dying Forests" highlighting tree damage at a local level has been taking place in constituencies in the South of England.

Pollution from Cars Greenpeace has been campaigning against car manufacturers who fit pollution-reducing equipment on their cars abroad but not in the UK. Subsequent to this Ford have recently announced that they will begin to equip models with catalytic converters in the 1990s. Greenpeace are now urging the Government to support the European Parliament vote for US 1983 standards on small cars which would mean a reduction of toxic car pollution of 75%.

Nuclear Issues Greenpeace believes in a "Nuclear Free Future". The disaster at Chernobyl in 1986 serves as a grave warning of the dangers of using nuclear power to generate electricity. Greenpeace is campaigning for the closure of all nuclear power stations as quickly as safety allows and is currently submitting evidence against the proposed building of Britain's second pressurised water nuclear reactor at Hinkley Point in Somerset at the Hinkley Public Enquiry. On the subject of Radioactive Waste, Greenpeace has recently brought out a report "Exposing the Faults" in conjunction with Friends of the Earth. This highlights the point that the burial of radioactive waste can never be justified on geological grounds.

Greenpeace continues its Nuclear Free Seas campaign and the sinking, in April, of a Soviet Submarine has served to highlight the dangers of radioactive contamination at sea. Greenpeace is calling for the elimination of the world's 544 military nuclear reactors from ships and submarines and the world's 15,000 naval nuclear weapons as the only course of action to avoid further accident and environmental damage. They are also calling on the parties to the 1972 London Dumping Convention to instate international measures to prevent the disposal of radioactive decommissioned nuclear submarines and reactor plants at sea, which is presently under consideration by the UK government.

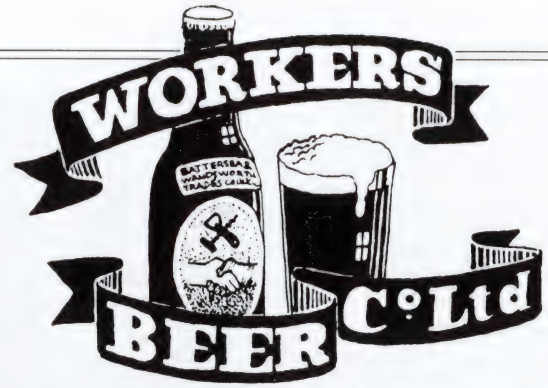
Toxic Waste Greenpeace is continuing to campaign to halt the toxic pollution of our rivers, lakes, seas and land. The 1980s have seen a rapid decline in the quality of UK rivers and Greenpeace has exposed loopholes in the law which allow industry to pollute without prosecution and is campaigning for stronger pollution controls. To protect our seas, Greenpeace has been extensively lobbying at national and international levels as well as conducting direct actions against the polluters all of which has raised the issue in the public eye. Greenpeace is also calling for a global ban on the growing trade in hazardous wastes into the UK as well as the third world. Toxic waste need not be a problem – Greenpeace is pressing industry and government to address the problem by implementing 'reduction at source', recycling and clean technologies.

Greenpeace are sharing a marquee at the festival with CND.

A range of campaign materials will be available in the marquee – Leaflets, reports and briefings covering each of our campaign areas from the latest news on tree damage to questions and answers on nuclear power.

You will also have the opportunity to buy some of our extensive merchandise range including high quality T shirts, badges and books.

You are very welcome to come and chat with the Greenpeace staff who will be on hand to discuss our latest campaigns and provide assistance if you wish to join the organisation.



SOCIALIST BEER

The Workers' Beer Company, owned by Battersea & Wandsworth Trades Union Council, are pleased to be back on site to run our seven beer tents.

We congratulate Michael Eavis for getting the festival up and running again. We are here to support him and CND, and to supply you, the festival-goers, with a first class service.

All our workers are from Labour movement and community organisations. They are donating their wages to those bodies. Any profits we make go back into the movement. None goes into private individuals' pockets.

We are selling real ale from Dorset -Eldridge Pope and (strongish!) cider from Somerset, along with Farmer's Ale.
We have imported specially from North Germany, for the festival, a draught hansa lager. We are not using any metal cans in our take-away range since the rings don't agree with Michael's cows (in fact they can kill) – who live here the rest of the year. Instead we have plastic bottles of lager, ale & cider. We also have a range of wines, spirits & soft drinks. Specially imported Nicaraguan Rum is our speciality. Try some of the cocktails.

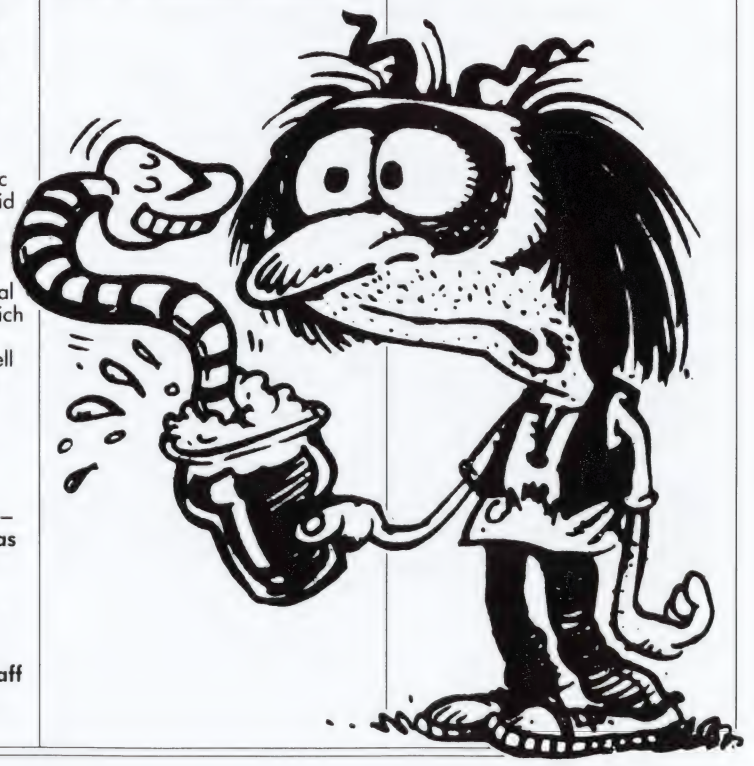
We name all seven beer tents after some aspect of ordinary peoples' struggles. See the site map for their location. The Tolpuddle pays homage to the Dorset farmworkers, founders of the trade union movement. The Miners' Arms pays tribute to the NUM's heroic year long struggle in 1984/5 against this barbaric economic system. The Sandinista Bar highlights the continuing struggle of ex-colonial peoples to shape their own destiny. The Spear of the Nation, named after the army of the African National Congress, points to the fight against Apartheid. The Bread & Roses Saloon pays tribute to womens' struggles, over 3 generations, for equality. The Starry Plough is the symbol of the Irish people's desire for liberty. The Marseillais marks the 200th anniversary of the French Revolution.

Please take the Company's leaflet, which explains the history of these names, and other campaign material from the bars. What better way to explore the site than to have a drink, over the weekend, at all seven bars?

We aim to give you an excellent standard of service. Our prices reflect the high costs of setting up on site and providing our workers with decent conditions. If you have any complaints please raise them with the tent manager.

Please support these bars and not the bootleggers. As you do so, and enjoy the good cheer, you will help the movement for peace and justice. You will also help to keep Michael's cows alive.

For further information contact Tim Mills on: 01-228 5169



HERE TO SERVE

Just before the Green Field you'll find us. We are a mish-mash of Christians from all over the country who are here because you are here. As you go up the hill look to your right for our field. It is signed, the Christian Welfare Field, becasue we are here to to serve you.

If you feel a need to talk with someone about a physical or spiritual problem, we care, and have trained counsellors who can help you.

Our Missing Person's Bureau is available to put you in touch, if you lost contact with your family.

We shall have special events for children, every morning and drama, music, poetry, debate, worship and much more throughout the day in the Jesus Tent.

Our team will be offering every festivaler a gift of "Hope Now", a booklet written to explain the good news. We hope you will not only take one but also take time to sit down and have a chat. We don't know all the answers but we have found the answer to life's most important question. Stop off and have a cuppa. We'd love to see you.

Join us for worship and praise every night at 10.00 p.m. and at 11.00 a.m. on Sunday morning.

Vic Jackopson Hope Now Ministries.

Activities

AIDS info, Children's Hour, Counselling, Debate, Drug Rehab Info, Escapologist, Free Drinks, Mime, Missing Person's Bureau, Music, Night Time "Crash Tent", Poetry, Slide Show, Street Theatre, Tee-shirt Design, Testimonies, Worship.

Christian Organisations

Bridge Ministries, British Youth For Christ, Church Tent, Coke Hole Trust (Drugs Rehab and AIDS counselling), Deo Gloria Trust, Hope Now International Ministries, Jesus Army, Scripture Union, Yeldall Manor (Drugs Rehab).

"A warm welcome to you all"

The Christian Church welcomes you and offers opportunities for hearing the good news of Jesus Christ, a time for prayer and worship, space for quiet and reflection, and a listening ear.

Services are being held each day in the church tent at the times listed below. This tent is staffed 24 hours a day by Christians of all denominations, who will be pleased to talk and listen to you.

Times of Worship

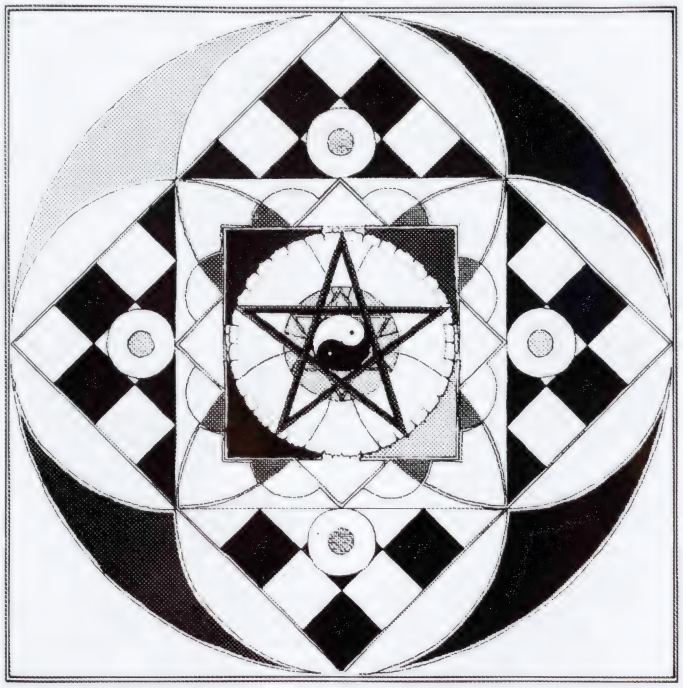
8.30am Thursday	
Friday	Eucharist
Saturday	Eucharist
Sunday	Eucharist
6.30pm Thursday	Informal worship and praise
Friday	Informal worship and praise
Saturday	Catholic Mass
Sunday	Informal worship and praise

A prayer vigil is taking place from midnight Saturday to 1.00am Sunday morning.

"Everyone Welcome - and where to find us"

Please visit and join in our daily acts of worship. The church tent is located in the top market area, between the Information Centre and the property lock-up facility.

We look forward to seeing you



Herbalism – An Ancient Alternative

by Jenny Gaze B.A. M.N.I.M.H.

The power of plants has been understood by man for thousands of years, and until the twentieth century they have always been the medicine used in every culture. Then, scientists learned how to isolate individual chemical constituents of a plant, and the drug revolution began.

Antibiotics became a wonder drug, a magic bullet, which killed bacteria, virtually putting an end to deaths from syphillis and pneumonia and saving innumerable lives. This was dramatic stuff and the humble undramatic plant was almost forgotten.

The value of drugs must not be underestimated, but awareness is growing that they are often unnecessary, and we all know of the problem of side-effects. Plants on the other hand are a perfectly balanced blend of chemicals which also have powerful effects on mind and body without negative side-effects.

Few people nowadays realise the effectiveness of herbs for virtually all health problems, ranging from mental disease such as depression, anxiety and insomnia to physical problems such as digestive, menstrual and respiratory ailments. The herbalist, however, tends not to merely treat the symptoms, but to treat the whole person, not the disease.

Now, we've all come to Glastonbury to have a good time and for many this means abusing the body more than usual! By the end of it there will be many tired and drained people wending their way home. I don't want to be a killjoy, but do all you dope smokers and drinkers realise that you are almost certain to be suffering from low blood sugar levels (amongst other things), which makes you feel lethargic and frquently craving a stimulant such as sweet food, alcohol, cigarettes, cannabis to pick you up? You are also putting a stress on your wonderful liver.

One thing you can do to help your liver is to drink dandelion root "coffee", which is a perfect food for the liver and gives it support against all the pollutants we put into it. It's bitter, and may come as a shock to the palate, but is a taste that can be acquired.

For the stress and strains of festival life, a short course of Ginseng can work wonders in giving you the stamina to get the most out of the weekend. If you feel tense and nervous at the prospect, some Valerian root will help in calming your mind and thus giving you more energy.

Of course, most of you will not come armed with a herbal pharmacy for these and other such things as "festival tummy" (usually constipation), but if you are feeling droopy, visit the Green Field where there are many healers and therapists.

Walking around the Glastonbury site, one thing you'll find difficult to ignore is the line of giant pylons which strides across the site. The electricity carried in the wires, which crackle and buzz constantly above your heads, comes from the Hinkley Point nuclear power stations just 24 miles away on the Somerset coast. If there was an accident at any one of the reactors there, causing a large radioactive release, thousands of people would have to be evacuated and hundreds of acres of farmland would have to be abandoned along with hundreds of animals. The Glastonbury festival site could be contaminated for a hundred years or even longer.

At the moment, a Public Inquiry is being held to decide whether a third nuclear power station should be built at Hinkley Point. Friends of the Earth has always campaigned against nuclear power and has taken a major part in opposing this plan. It has given evidence at the Inquiry on economics, radiation and health and waste and de-commissioning. Local FoE groups all over the country have also been actively campaigning against Hinkley C and taking part in the Inquiry.

Three new nuclear power stations a week!

It has always been argued that more nuclear power stations must be built to meet increasing demand for electricity. Now, in a sudden show of concern about the environment, the nuclear industry and even the government are telling us that more nuclear power will help stop the Greenhouse Effect, or global warming. Friends of the Earth has shown both these arguments to be nonsense. We would have to build a nuclear power station every two days for the next 35 years to make any impact on global warming. As well as being prohibitively expensive, this would produce more nuclear waste with no effective means of disposal. There are many different causes of global warming, including the burning of oil and coal in power stations, the use of cars, the burning of tropical rainforest, the use of CFC gases in aerosols and refrigerators and various intensive farming practices.

If everybody used energy efficient light bulbs we wouldn't need Hinkley C!

The Greenhouse Effect is perhaps the most serious threat to our existence on the planet, but nuclear power is not the solution. We need an integrated energy and transport policy, making better use of primary energy sources and improving energy efficiency in all sectors. In a recent study, FoE showed that it is now possible, at very little extra cost, to lower our electricity consumption nationwide by 60% or more. Energy efficiency programmes are seven times more cost-effective than investment in nuclear power. FoE's energy strategy, combining energy efficiency, renewable energy sources and clean coal technology, offers practical steps which can be taken now to make a real impact on our environmental problems.

Nuclear power and the Greenhouse Effect are just two of FoE's campaigns; it is working hard at all levels to establish and maintain a safe and clean environment for us all. It is fighting on many issues, such as the tropical rainforests, the ozone layer, water and air pollution, cities for people etc. Much of its annual income is provided by subscriptions from some 50,000 FoE supporters. This allows FoE to:

- employ a team of expert campaign staff
- lobby MP's, MEP's and peers, of all parties
- attract and maintain national media coverage
- support a network of local groups throughout the country
- hold conferences and workshops
- research and publish a wide range of reports, information sheets and other educational material

Friends of the Earth at Glastonbury

FoE is very pleased to be taking an active part in the 1989 Glastonbury Festival. Once again we will be encouraging all festival-goers to recycle their waste. A team of recyclers will be on site working alongside the rubbish team, organising collection points and taking away bottles, cans and cardboard. This is the third time that FoE has been involved in recycling at the festival. Once thing we have learnt from previous years is that it's not an easy business, so we will need your help. Please think about where and how you dump your rubbish.

As well as the recycling and rubbish clearance undertaken by FoE, we will have a large exhibition and information area in the Green Field. Please come along to find out more about our campaigns, look at our information material and talk to some of our campaigners. Find out what you can do, for example by refusing to buy tropical hardwoods, by using energy-efficient light bulbs, by setting up a recycling scheme in your area and so on.

You will also have a chance to look at the wide range of environmentally sensitive products on our trading stall – anything from a brightly painted parrot handcarved from plantation balsa wood to a kit to make your own paper, or one of a selection of T-shirts, jewellery, badges and books. By buying these products, it's not just you and your friends and family that benefit. Your purchase will encourage the use of methods and materials that are less damaging to the environment. It will also help us spread the word and strengthen our organisation and campaigns.

SUPPORT YOUR PLANET

Friends of the Earth

Pixies

COME ON PILGRIM
mini-l.p. MAD 709

SURFER ROSA
l.p. CAD 803 cass. CAD C 803
c.d. CAD 803 CD (includes 'Come on Pilgrim')

GIGANTIC / RIVER EUPHRATES
12" e.p. BAD 805 c.d. BAD 805 CD

MONKEY GONE TO HEAVEN
7" AD 904 12" BAD 904 c.d. BAD 904 CD

DOOLITTLE
l.p. CAD 905 cass. CAD C 905 c.d. CAD 905 CD

HERE COMES YOUR MAN / INTO THE WHITE
7" AD 909 12" e.p. BAD 909 c.d. BAD 909 CD

4AD

throwing muses

THROWING MUSES
l.p. CAD 607 cass. CAD C 607 c.d. CAD 607 CD

CHAINS CHANGED
12" e.p. BAD 701 cass. BAD C 701

THE FAT SKIER
mini-l.p. MAD 706 cass. MAD C 706

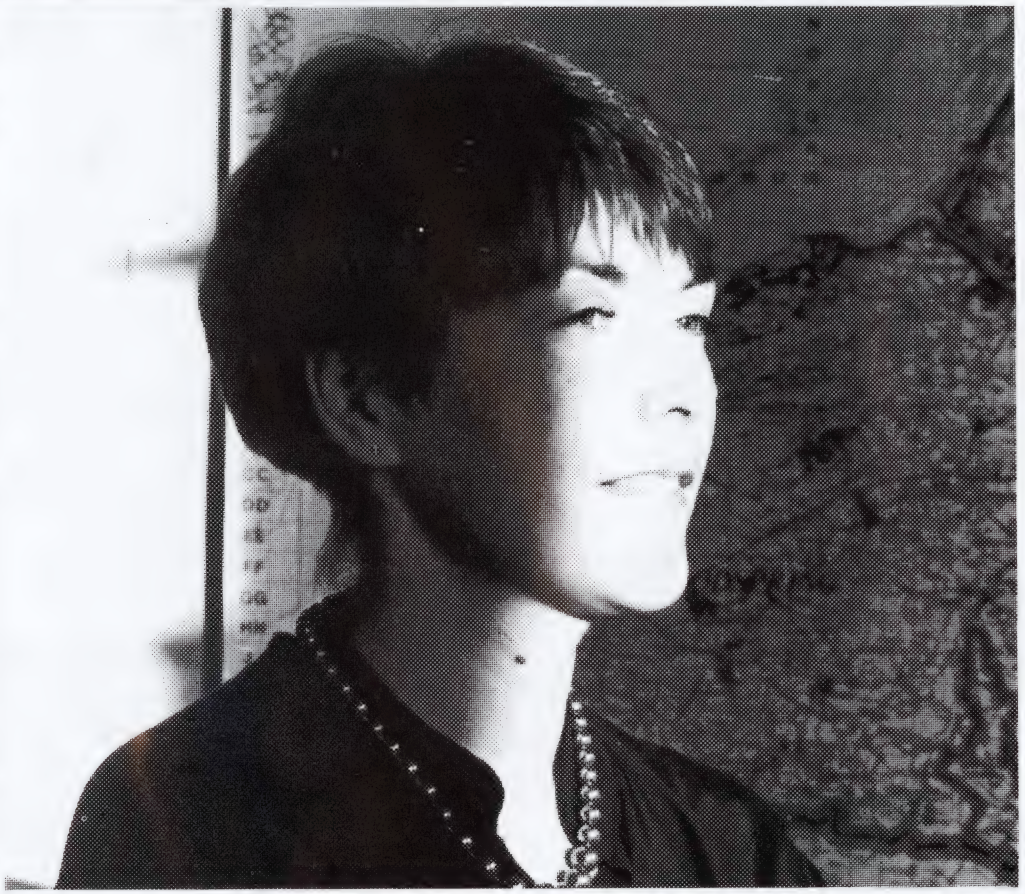
HOUSE TORNADO
l.p. CAD 802 cass. CAD C 802
c.d. CAD 802 CD (includes 'The Fat Skier')

HUNKPAPA
l.p. CAD 901 cass. CAD C 901 c.d. CAD 901 CD (includes extra track)

DIZZY
7" AD 903 12" e.p. BAD 903 c.d. BAD 903 CD
limited edition 10" BAD D 903

4AD

INTERVIEW



The Labour Party's new policy review on defence doesn't even mention the word 'unilateralism.' If agreed at Labour's conference it would commit the party to remaining in NATO, which still won't adopt a 'no first use' position, to accepting the American bases in this country and to keeping three of the four Trident submarines. The policy at least has the virtue of being founded in a desire to disarm but it takes Labour away from CND's position. At a time when the Soviet Union is making unilateral cuts in conventional and nuclear weapons, does it really make sense for Labour to abandon its own unilateralist principles?

The proposals are supposed to make the party 'electable' and are intended as a response to the change in superpower relations. But there is substantial opposition within the party.

Dawn Primarolo, MP for Bristol South and a CND member, believes there are serious flaws in the policy recommendations. Like others within and outside Labour she was "stunned" at their announcement.

"It is more confused than previous statements, and I think it is not sustainable as an argument.

"You can't say that the question of unilateral disarmament is a moral question, and then a few years later say you're prepared to negotiate on it. Some people have said that a commitment to unilateralism is out of date, but my commitment is based, first of all, on a rejection of the argument that it's been a deterrent, and therefore that it is unnecessary spending, and that it represents the unthinkable. I think we can separate the debates about peace in the world and nuclear weapons. I think that not having them contributes greatly to world peace.

"I don't know how we can argue this policy without looking ridiculous."

The proposals have come from two strands: the idea that unilateralism has lost Labour the last two elections, and the 'changing world' view which stems from the USSR's willingness to negotiate. Are those valid pillars for this policy?

"I don't accept that our defence policy lost us the elections. I believe we should have presented it better and consistently argued it as a viable policy. At each of those elections, unfortunately, certain members of the Labour leadership have talked of that not being a credible policy.

"It's hardly surprising that the electorate was confused. That rejection was not of the policy, but of the debacle that was presented to the electorate.

"On the changing world point, I feel that Gorbachov has proved that unilateral decisions work to accelerate negotiations in future reductions. The clear example is Gorbachov's UN announcement to remove 500,000 troops and a number of tank divisions. That offer was on the table and it's pressurised NATO, the US and countries with aggressive pro-nuclear stances to talk about further reductions, not about matching Gorbachov, because he's done that, but to scale down together.

"I think that in a climate where people see the Soviet Union is serious about reductions in nuclear and conventional weapons, they want their policital parties to make a positive contribution to the debate and not to say that the best way we can help Gorbachov to make reductions is actually to accelerate. We have argued consistently in the House of Commons that air and sea launched Cruise weapons, in terms of their capability and the commitment to modernisation, actually neutralise the INF treaty. In this policy, we've said we'll only have three Trident subs instead of four - big deal - but we don't know their capacity, in terms of warheads and payload. What we do know is that is means more of those weapons that have been negotiated away in the INF treaty.

"It's crazy, it's turning the world upside down. It's not building on the defence dialogue, it seems almost another form of Cold War tactics.

"I think that the leadership of the Labour party has been dragged into that debate unwittingly. It's not their intention to escalate, but that's the reality of what it would be. How can we seriously engage others in non-proliferation talks when the finger can be pointed at us and we say we're escalating in order to negotiate?"

The policy seems to say that we can agree to no first use, but remain a part of NATO which is committed to a flexible response position. Is it tenable for Labour to act as NATO's moral guardians and stay in it?

"Personally, I believe our continued membership of a first strike NATO is inconsistent with a unilateralist position. But at the last election we argued for unilateralism and staying as non-nuclear partners in NATO, like Canada, and use our influence to reverse the first strike. While I don't think that's the best way to go about it, we can accept that it is a possible strategy.

"I can't see how we can possibly keep our weapons, letting the subs out on exercises to stop them going rusty and at the same time get NATO to move away from first strike. That's a totally untenable position and people will just see through it."

There's a view now that CND is less relevant because reductions are being made. Do you agree?

"That's like saying to women now that you've got an equal pay act you don't need to keep arguing for women's equality. The pressure on Gorbachov to negotiate is coming internally from the Soviet Union, from the peace movement, from their economic problems. And the pressure on all other countries comes from people in the peace movement and political parties working on all sides saying that they don't want rhetoric, they want things dealt with. So in this kind of period, the role of CND is more crucial, because people believe that maybe the job's been done. But disarmament is more than that: we actually want to see the weapons destroyed, like in 'A Very British Coup' where Harry Perkins televises the destruction of the weapons.

"CND has been very clear in informing and explaining to people what the changes are and what they mean. When Thatcher says 'Gorbachov is prepared to negotiate, we've won' she means she's won and that's not the case at all. We've got to have an organisation that informs people of the reality of nuclear and conventional disarmament. I think CND's job is harder now but all the more important."

Harder because the Government can claim that negotation from a position of strength has worked?

"Yes, Thatcher claims to be the great peacemonger, that after INF they were the ones making the strides for peace. But they're not because they're modernising - and the Labour Party may do this as well - they're replacing old weapons with ones which may be smaller in number but greater in destruction.

"People say it's a changing world, and that we've got the message through to our leaders and we should leave it to them. Well, we could be waiting until the middle of the next century if we leave it to them and they'll still be talking about it. They must have the pressure kept on them. We are not prepared to sit on the brink of total destruction when the views of the populations of many countries have been made crystal clear: they want rid of nuclear weapons."

Is it that internal public pressure which has led to Chancellor Kohl's new position on weapons in West Germany?

"Absolutely, he's been pushed hard by Gentscher *(West Germany's Foreign Minister)*, he's looking over his shoulders to an election, the pressure is really on him. The German people are saying we're the ones who'll get first delivery of these weapons, from whatever side. They feel that threat acutely and his position is not a sudden conversion, it's a question of political survival."

The German Greens have been a force in that pressure: if the Labour policy review is passed, it will leave the UK Green Party as the only one committed to unilateral disarmament.

"I don't like to compare the Greens here and in Germany, I think there are significant differences. But it does pose a problem for us. Even the most wishful thinker in the Green Party won't agree that they can beat the Labour party into government in the UK. What we should do is pressurise the Labour party to remain committed to unilateralism.

The document goes to conference in October, Ron Todd has made his position clear, other major unions are committed to unilateralism. I think there must be a serious questions as to whether the leadership can get this document accepted by the party as a whole. It's one thing to win a vote at the NEC with 20 or so people around a table, quite another to persuade the rest of the party and the unions."

THROWING MUSES

There's something about Throwing Muses that forces rock journalists to the outer realms of description. What other band has warranted the image of "a thousand pea-green seahorses floating past your window, upwards"? It's heady stuff. The sort of prose that brings a blunt response from the band: "We don't understand most of our reviews," says singer, writer and guitarist, Kristin Hersh. "Some people come back stage and say 'I know exactly what you're talking about.' I say 'that's good 'cos I don't'."

It's easy to see why people read so much into Throwing Muses' lyrics and music. The band don't follow the conventions of rock but, in a similar style to that employed by Talking Heads, confuse and contradict rhythms, and hurl lyrical images into the air to land who knows where. "We used to bombard people with countermelodies and different elements – it was almost as if we'd created our own language when we began," says Hersh.

Note that Hersh talks in the past tense. Her analysis of the band's method is certainly true of their first two albums 'Throwing Muses' and 'House Tornado' but doesn't apply so strongly to their new LP 'Hunkpapa', a British Indie chart number one. It's less experimental, more accessible than the earlier work – and one of the hardest-hitting, red-blooded rock albums of the year.

Kristin formed Throwing Muses with her step-sister Tanya Donelly (guitars, vocals, percussion) in Boston. They recruited the dreadlocked Leslie Langston on bass, a versatile musician who had previously dabbled with jazz, acid rock, reggae – the lot. David Narcizo, whose formative years were spent playing in marching bands, joined on drums.

Throwing Muses signed to 4AD in Britain – the same label as fellow Bostonians Pixies – and immediately provoked an enthusiastic, if sometimes puzzled response. Reviewers desperately searched for reference points and when they couldn't find them launched into images of pea-green seahorses. Perhaps that is the aim of Throwing Muses. The band sometimes seem to mischievously invite you to search deep into their meanings and motives. Are they a feminist band? How important is the American Indian imagery of 'Hunkpapa'? The name was that of Sitting Bull's Sioux tribe, chosen by the Sioux for it's musicality. Kristin Hersh says Throwing Muses picked it because: "We thought it was the coolest word. It sounded like sugardaddy."

The more reviewers search for inner meaning in Throwing Muses' richly suggestive lyrics the further they seem to wander from the most obvious and immediate feature of the band – they are one of the most dynamic, energetic, and original rock outfits to have come out of America for years. Their's is a music to enjoy – particularly the full-volume intensity of the live set. Analyse it too closely and you'll start seeing seahorses – pea-green ones.

Squating Muses

DAVID RUDDER

The crowned King Of Calypso has one major ambition in life and music – to do for calypso what Bob Marley did for reggae. The phrasing speaks for itself, it's the music that Rudder wants to popularise and bring to a wider audience without diluting its power. Personal success is a secondary consideration.

Like Marley, Rudder uses his music as a campaigning force to point out social injustices. But, again like Marley, he can do it in such a way that the message seeps through as part of a great song, not as a banner headline strung up without support.

King David is in his early thirties. At school in the 1960s he sang with a soul outfit which, apparently, mimicked The Temptations with striking accuracy. But since then he's concentrated on the music of his native Trinidad. With his band Charlie's Roots, Rudder has been a force in reviving calypso, updating it and opening the way for younger voices to use the form as a means of potent expression.

Calypso and soca music have received far less attention here than the indigenous sounds of Africa. The music began in the 1930s when traditional Trinidadian instruments had been banned – all over the world you can find authoritarian states that recognise the power of music and try to suppress it. Trinidadians reacted by inventing the steel pan, adapting industrial culture to promote their own, literally beating the authorities with their own stick.

This anti-authoritarian stance remains powerful in modern calypso songs which act like newspaper columns. They harangue politicians, rail against injustice but also celebrate the joys of downing a few rums beside the blue, blue sea.

Rudder has taken the form a few steps further. When he joined Charlie's Roots back in 1981 he brought his own knowledge of jazz and blues to the calypso sound, joining sax and guitar to the traditional instruments.

His best-known songs 'Bahia Girl' and 'The Hammer' made him a superstar at home and certainly work well even in packed halls on wet nights in the UK. 'The Hammer' is a tribute to the first calypso star Rudolph Charles, a testament both to his innovation with the steel pan and the power which the music wields. "The hammer is a symbol of power, like a sceptre, of what we have and an exhortation to hang onto it," explains David.

His last UK single 'Madness' edged towards the Top 40 and showed much of David's own power. A vibrant pan rhythm topped with horns and David's strong vocals, it starts at the top and then goes higher.

David is the first to emphasise that he's not a traditionalist, because he plays with a 10 piece band and has a contemporary style. But he believes in the traditional power of a music that was born out of hardship and survives as a chronicle of times present. Check him out.

Adzido

ADZIDO PAN AFRICAN DANCE ENSEMBLE

The 32 strong Adzido Dance Ensemble is widely regarded as Britain's leading traditional African dance company. The company has been in existence since 1984, offering two complementary roles, the first as a fiercesome entertainment bringing the vibrancy and fluency of African dance to a wider audience, the second as an educational unit, helping audiences, schools and communities to understand the culture behind the dance.

In the Ewe language of West Africa, Adzido signifies an oak tree around the great girth of which no man can reach. It's an appropriate image for a company whose members come from a dozen countries on the African continent.

After their formation, Adzido spent two years in training before their first public performance. They've now given more than 300 performances in venues of all sizes, culminating in a run last year at Sadlers Wells.

Adzido's policy is to present traditional dances from across Africa in a dramatic context, and by so doing they aim to remove some of the sterility which creeps in when any form of dance or music that is made by and for the people of one area is translated to the theatre stage.

The device Adzido used in 'Coming Home' to draw together the rich strands of African dance was simple but effective. The story was held together by the character of Aryee, an African chief who is now a London office worker. He returns to his native village in Africa but feels that he has lost an understanding of his country and his culture, both of which are symbolised in the dance. So Aryee begins a quest spanning the length and breadth of Africa to rediscover himself through the power of dance.

THE WONDER STUFF

What's got eight legs and is exceptionally groovy? A particularly hip spider? WRONG. The Wonder Stuff? RIGHT. The Midlands-based band are known and loved as The Eight-Legged Groove Machine – the title of their debut album.

If any group embodies the spirit of rock 'n' roll it is The Wonder Stuff. They swiftly built a loyal following after forming in 1986 and guaranteed packed audiences on their forays around the country thanks to an entourage of travelling fans. Support slots with That Petrol Emotion and New Order, success in the Indie charts and a Janice Long Radio One session that created a huge impression quickly brought them to the attention of record company A&R departments. By the time Polydor won the race to sign The Wonder Stuff in December 1987 there was an army of admirers eagerly awaiting the release of the Groove Machine album.

The fans weren't disappointed. A collection of 14 snappy pop songs with lashings of guitar Groove Machine was the answer to many a popkid's prayers. Says singer Miles Hunt of The Wonder Stuff's approach: "There's a severe lack of tunes in this pop world of ours. A lot of bands start writing songs at the wrong place with a guitar solo or a drum sound. They have a good sound but no songs, and after a while that shows."

Miles, Martin Gilkes (drums) Malcolm Treece (guitar/vocals) and Bass Thing (Rob Jones) built The Wonder Stuff's reputation on live performances. Their ability to create a swirling mass of sound, tinged with psychedelia, brought a richness and depth of melody to audiences who were crying out for release from the often cold and angular pop sounds of Thatcher's Britain. If great bands gain their reputation from live performances The Wonder Stuff booked their place in the hall of fame when they sold out The Marquee in 17 minutes flat.

It has often been said that The Wonder Stuff sing about the usual things – love, lack of it, money, lack of it, and play the usual instruments – but do it better than anybody else. That may be true but as thousands of fans will vouch the Groove Machine runs on a spirit called enthusiasm. It's a machine in perpetual motion, driven by the need to play and keep playing.

This is The Wonder Stuff's first appearance on the main stage at the Glastonbury Festival, and on the strength of their live shows already this year they seem the sort of band who will rise to the occasion. The bigger the stage, the larger the crowd, the better The Wonder Stuff seem to play. In the words of their 1988 single Give Give Give Me More More More.

THE PIXIES

Kim Deal answered an ad in a Boston paper asking for a bass player for a "Husker Du and Peter Paul And Mary" band because she thought the description was "cute".

Cute the Pixies are not. Tortured images of a decaying society flash across the senses in the Pixies world of anguish – but never angst. Those images find expression in the musclebound and mischievous outpourings of the aptly named singer Black Francis through songs like 'Debaser' and 'There Goes My Gun' from the band's highly acclaimed current album 'Dolittle' which went straight to the top of the Indie charts.

Francis, real name Charles Michael Kitridge Thompson (IV), dropped out of college and spent two weeks persuading his room-mate Joey Santiago to follow his example and devote his time to more purposeful use as lead guitarist with the Pixies – a name thought up by Santiago. Originally the band was to be called Pixies In Panoply, "Joey was in the Philippines until he was seven or eight, and with English not his first language he has a fascination with new words," explains Francis.

Kim Deal's friend Dave Lovering was tiring of playing drums for Boston "goof bands" and took little encouragement to sign up with this strange new band already beginning to cut an image on the streets of Boston. The Pixies were fully formed in the summer of 1986.

Much attention has been focused on the religious and sexual imagery of the Pixies' lyrics – particularly evident on the band's first album 'Come On Pilgrim', another Indie number one. Says Black Francis: "I was 12 and religion came over my entire family. I grew up exposed to a lot of preaching and righteous rage, and although I've rejected the content of all that the style has left an impression on me."

'Surfer Rosa' gave the Pixies their second Indie number one. A carnivorous, hugely aggressive album it went against the jangly style so prevalent at the time and set the tone for a new wave of underground music.

Despite the horror that is innate in the Pixies' work there is a joy in the music which harks back to the uplifting themes of the religious influences that shaped Francis in his wholesale rejection of divinity and controlled destiny.

"I think our songs are funny," says Francis. "I write mostly in front of the mirror, I've always done that. When I get tired of the mirror I stand in the bath tub and draw the curtain." A scream in the dark, a hollering howl against social, sexual and social conventions; a terrible beauty has been born on the streets of Boston.

THE BHUNDU BOYS

The Bhundu Boys were the band that pointed the way forward for the second time of asking boom in World Music in this country.

Prior to them, it had been hard for bands from all parts of Africa to sell outside of a limited market, principally because of the expense involved in setting up tours. The Bhundus brought the people's music of Zimbabwe to the people of Britain on a never-ending circuit of dates, initially in small clubs, but every time round in larger venues in every town.

The band came together in 1980 at the time when Mugabe's freedom fighters emerged from the bush – or *bhundu*. The liberation of the nation brought with it freedom of musical expression and the Bhundus allied their own understanding of Mibira music with the Western pop they'd been exposed to on the radio. The result was 'Jit', their uniquely infectious dance music.

Jit's hallmark is a simple shuffling beat around which the guitars twirl like reflections of each other, perfectly in sync, shifting unconsciously into another manipulation of the rhythm.

Biggie, Shakie, David and Rise stormed the charts in Zimbabwe, with 'Hatisitose' staying at the Number One spot for 3 months in 1984. The song was given a UK release on DiscAfrique and quickly taken up by Peel and Kershaw. Gordon Muir took steps to bring the band to the UK, so in May 1986 he came down from Hawick to Heathrow to meet the band. He'd assumed they'd bring their equipment: they thought he'd supply it. It was not, perhaps, the best start!

DiscAfrique put out the 'Shabini' album and the Boys proceeded, under Muir's management, to play every date possible in this country. It was a wise move. The Bhundu Boys success came from the grass roots upwards, based on their extraordinary live shows. The gigs sold records, the records got gigs and people came back for more. As an example, the band played in Bristol in 1986 three times within the space of six months. The first gig attracted 200 to a small club – by the third they were able to sell out the large all-seater Colston Hall.

'Shabini' became the first African LP to top the independent charts and WEA stepped in to sign the band in 1987. Their first LP on a major 'Jit Jive' was going to be produced by Elvis Costello (what happened there? Maybe we'll all find out here!) and when it came out some were initially put off by the smoother treatment applied to the songs. 'Jit Jive' saw Biggie singing in English for the first time and just after it came out the band supported Madonna at Wembley Stadium, before returning to Zimbabwe for the first time in two years.

Now they're back, and once again we can move our feet to the inimitable sound of Jit – from Harare to Hawick and all points of the compass, it's the beat that never fails.

SUZANNE VEGA

It is totally appropriate that the Glastonbury Festival should play host to Suzanne Vega, for it was in Britain that the American artist's immense talent was first fully recognised.

True, Suzanne had already attracted attention from the American public and critics. In 1984 Steve Holden described her in the *New York Times* as: "One of the most promising talents on the New York folk circuit." But it was on this side of the Atlantic that Suzanne was first appreciated by a wider audience than the folk circuit could offer. Her first album 'Suzanne Vega' was released in April 1985, just a year after that glowing, but brief, description in the *NYT*. It went double gold.

The folk tag attached to Suzanne Vega was inevitable. After all she was a solo artist with an acoustic guitar who performed at venues such as New York's Folk City, and The Speakeasy. But broad as the folk church is, and important as the American tradition of protest song is to Suzanne, she has never been comfortable performing within the definitions of any particular musical style.

"I could tell from listening to Woody Guthrie, Cisco Houston and others that these people had no pretentiousness about them, which impressed me. But my music is not as pastoral or escapist. I suppose the things that interest me most are character and place. For me it's not so much what people do as why they do it."

The success of the first album acted as a challenge. Suzanne began to explore and diversify her musical ambitions, contributing the lyrics for two songs on composer Philip Glass's 'Songs From Liquid Days' album, and writing the hit single 'Left Of Centre' for the 'Pretty In Pink' soundtrack: "Stretching myself to do things as diverse as those two projects gave me the confidence to do more powerful work," said Suzanne.

He second album 'Solitude Standing' found Suzanne working with a full band: "You get a sense of energy working with a band that I never quite understood until I was playing inside of one," says Suzanne. "There's a rough edge that I simply couldn't get on my own."

Whether she performs as a solo artist or with a band Suzanne's immediate quality is the rich lyrical images conjured up by her beautiful voice. Many artists share that ability to varying degrees, but Suzanne Vega creates an enduring effect, dealing with themes that are not of the moment but have a timeless insight. "My first album was about people who are alienated. Solitude Standing is even more of a character album – characters who are all solitary, all in specific situations. I don't write about myself, I write from the part of myself that is the same in everyone. I don't write about relationships, I try to define identities. I try to give people's feelings shape, colour and texture."

Suzanne Vega

Some Flowers

HOTHOUSE FLOWERS

Ireland has produced a distinguished line of bands that have marched on to international success. First up was Them, who also gave us Van Morrison, then came Thin Lizzy and the biggest success of them all, U2. Last year Hothouse Flowers were catapulted to within reach of that level through their hugely acclaimed debut LP 'People'.

Liam O'Maonlai and Fiachna O'Braonain have known each other since school. Both shone at music classes where the emphasis was on traditional Irish culture. Liam became all Ireland champion on the bodhran, a goat skinned tambourine upon which complex rhythms can be beaten out, and Fiachna has also won several competitions playing traditional instruments. From an early age (both are now 23) they were listening to pop, rock and soul music as well as playing Irish songs.

Under the name of 'The Incomparable Benzini Brothers' they busked around Dublin with a set of mutated 'Gaelic Blues' and gradually a band began to form. By 1986 the current line up of Hothouse Flowers was in place, with Maria Doyle as an extra singer. She later left to have a baby.

Their first single came out on U2's own label, Mother Records in May '87. 'Love Don't Work This Way' was a massive success at home and acquired a lot of UK radio play. As a result plane loads of record companies headed for Dublin to lure the band but they'd already negotiated a deal with London Records. Barring U2, The Flowers were now the most popular band in Ireland by a long way.

Their first UK date was at London's ICA in October 1987. The word was out and hundreds of luckless fans had to be turned away. 'Don't Go' came out the next month, the first fruits of the band's sessions with the Langer/Winstanley production duo. It didn't make the charts but it kept the momentum going for the band's first UK tour.

In 1988 'Feet On The Ground' went straight to the top of the Irish charts and the group set off on a short European tour. This was followed by the smartest management move of their career, although it may not have seemed that way at first.

The Irish TV company RTE wanted to showcase local talent in the Eurovision Song Contest, held that year in Dublin. Although the band appreciated that the Eurobore was not usually the right place for a rock 'n' roll band, they decided to make a lavish video with RTE and the European Commission fronting the money. After all, out of 200 million viewers, a good percentage must be disillusioned with the pap that the Contest produces every year. So they performed 'Don't Go' and the video set the programme alight. A real song, well performed by a band with more charisma than the rest of the programme put together. Shortly after, the single entered the UK Top 20 with the album 'People' hot on its heels. The gamble had paid off for the band and for the reputation of Irish music.

The album was hailed in many quarters as a classic, but the best thing about it is the feeling that the group are capable of much more. 'People' contained new versions of their earlier Irish singles and combines a sophisticated command of instruments and songcraft with a direct, simple emotional appeal. One of the best songs 'If You Go', also a stage favourite, is a passionate plea about the death of a friend which works on the same compelling theme as Dylan Thomas's line about raging against the dying of the light. Hothouse Flowers can home in on feelings and issues which concern and happen to us all.

'People' went on to become the biggest selling debut album ever in Ireland, and live shows in the UK and abroad quickly sold out. Last year the band took second spot on the bill at Reading, confirming their quick leap into the big time.

ALL ABOUT EVE

When singer Julianne Regan and guitarist Tim Bricheno first met they didn't hit it off immediately. "He thought I was a pretentious, intense young woman and I thought he was just a yob with a leopardskin coat and a guitar," says Julianne. Despite those initial reservations Julianne and Tim formed All About Eve in 1984 and quickly found a niche in the gothic scene which was then still an art rock movement influenced by the world-weary aspects of the new romantics. All About Eve, now with bass player Andy Cousin and drummer Mark Price, certainly had their roots in goth – Tim remembers a Bauhaus gig as his starting point. The day after he dyed all his clothes black and joined a band which he now describes as "an awful mish-mash of mock religious horribleness."

Although important in All About Eve's early development the gothic image has been left behind, says Julianne. "We realised we couldn't get any further with goth. So we got the courage to do what we really wanted, which was to grow our hair, stop wearing all black, bring acoustic guitars in and write tunes – all the things we'd previously thought were dirty words".

After impressing in the indie charts All About Eve got their first big break when Julianne was invited to sing on The Mission's 'God's Own Medicine' album. All About Eve also joined The Mission on a national tour giving them the opportunity to reach a wider audience and to develop their own style. They were 'discovered' in early 1987. Since then All About Eve have developed a style that has been described as both 'art rock' and 'folk metal' and have enjoyed success in both the singles and album charts with the LP All About Eve and the singles Flowers In Our Hair and Martha's Harbour.

The band have developed a strong, but dreamy, acoustic feel built around Julianne's clean, clear voice. "We try to do things which could either be received as beautiful or namby-pamby. Without vanity, I think some of the things we do are so beautiful I feel in awe of them. Sometimes I just smile to myself," says Julianne.

"If I could do exactly what I wanted, I'd be the girl who just thinks 'sod it', shoves all her clothes in a suitcase, doesn't know where she is going, just has this twinkle in her eye and she's off. Everybody wants to run away sometime, but there are some absolutely blessed people on this earth who have no regard for convention, who are just utterly true to themselves."

All About Eve

EVERGREEN

ALL ABOUT EVE

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Fairground Attraction

FAIRGROUND ATTRACTION

All together now: "It's got to beeeeee – perfect." Who can forget that classic refrain from Fairground Attraction's 1988 number one debut single, Perfect? The secret of the seemingly instant success that the band enjoyed with that single and with their debut album The First Of A Million Kisses is often said to lie in the simplicity of their approach to making music.

It may seem a simple formula but it has been a long time in the making. It was four years ago, in 1985, that the build-up began to writing a number one single and recording an album that has sold more than 600,000 copies. Scottish singer/guitarist Eddi Reader contacted her friend Mark E Nevin – a Bristolian – who was working in New Orleans and persuaded him to return to Britain to write for her.

As the partnership blossomed Eddi and Mark paid the rent by performing a series of low-key gigs at small London venues and became a regular attraction at an East End alternative cabaret club called the Parrot Cafe. Busking in Soho was their only other source of income. Says Eddi: "We'd play anywhere we could. It was just about performing and singing the songs. A bit later we decided to go on tour and take it a little more seriously. The rationale remained the same though."

Mark asked his old friend from Bristol Simon Edwards (guitaron) to join Fairground Attraction. That led to the recruitment of Roy Dodds (drums) who Simon had previously worked with. Roy skipped classes at the Guildhall School of Music in London to attend those early rehearsals, and just 24 hours after Roy formally joined Fairground Attraction the band embarked on a three day recording stint. Those early demos were completed in June 1987. Three months later, on the strength of those demos Fairground Attraction signed to RCA and within months were at number one with Perfect.

Nobody was more surprised at that astonishing journey to the top of the charts than Mark E Nevin. "It never occurred to me that the music industry would be interested in a band like us, and I didn't think the general public would be either." he says, modestly.

VAN MORRISON

When your new album is called 'Avalon Sunset', what other festival is there to play apart from Glastonbury?

Van Morrison's long musical journey began nearly 30 years ago when, aged 15, he turned professional and toured Europe with a Belfast R'n'B band. But his career has not taken the normal arc of the shooting star on a slow burn from grace. The last three years have seen Van's music take another surge forward, drawing on the deep past on his ancestry and his heritage.

He started at the pinnacle of fame with Them, whose legacy includes two of the most covered songs in rock, 'Gloria' and 'Here Comes the Night'. After he split the group in 1966, Morrison clocked up a solo US hit with 'Brown Eyed Girl' and followed it with the enduring masterpiece 'Astral Weeks'. This set the tone for Van's musical wanderings: a combination of mysticism and jazz, romance and blues, the sound of a man searching and, occasionally, finding.

Between 1966 and 1974, a sustained burst of classic LP's came from Morrison's vision. Never at home with the star syndrome, disdainful of interviews, Van moved where his music took him. It wasn't until 1974 that he undertook his first major tour, captured on the double live album 'It's Too Late To Stop Now'.

Van's appearance in Martin Scorcese's 'The Last Waltz' in 1975 was a highlight of the movie. In the best company, his voice shone out as something utterly special.

When the punk virus ran amok among the pop system, Morrison seemed above it, working in America on albums such as 1978's 'Wavelength'. But his influence in Ireland was strong, as both U2 and Hothouse Flowers will testify. Throughout the 1980s Van's songs have taken an increasingly mystic/poetic mood, openly acknowledging the writings and thoughts of Blake, Alice Bailey, Donne, and others to whom the tag 'metaphysical' has been applied over the centuries. The searching and occasional finding has spread itself through 'Inarticulate Speech Of The Heart', 'No Guru, No Method, No Teacher' and his other albums of this decade.

Two years ago, Morrison played the Sunday headline set here, and the previous evening Elvis Costello had doffed his hat at the master with a spunky reading of 'Jackie Wilson Said'.

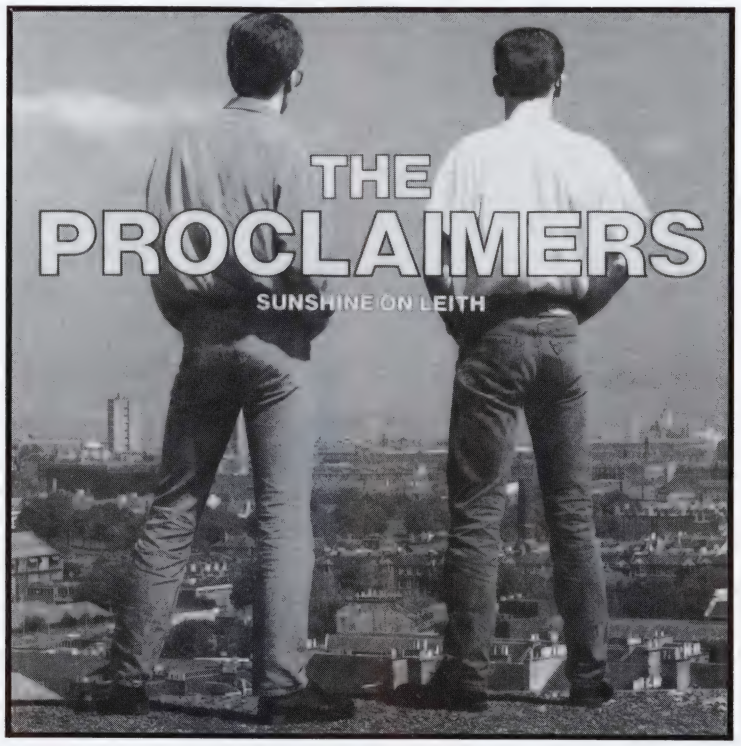
Last year Morrison released 'Celtic Heartbeat', a collaboration with The Chieftains that came out of a series of celebratory live shows with the band. Those gigs saw Morrison laughing, joking with the band, having a relaxed and convivial time that seemed at odds with his public persona. The album had the same mood, with Morrison reviving some of his own songs and tackling traditional Irish material with eminent gusto, including a heartstopping version of 'Carrickfergus'. The album and tour re-established Morrison's position with critics and public alike: it marked another shift in his use of different musical traditions, but this time it coincided with a more open public awareness of the strength of traditional forms.

'Avalon Sunset' sees Van collaborating again, this time with Cliff Richard and Georgie Fame. Cliff sings back-up on 'Whenever God Shines His Light On Me' and Fame plays Hammond on the rootsy R'n'B 'I'd Like To Write Another Song'.

Like its predecessor, this is an open and good-natured affair with reflective moments, 'Avalon Sunset' is an honest and open album that differs in some respects from previous LP's but remains in line with them in being true to the man's own nature. The career may have had ups and downs, but every record has been a genuine reflection of Van Morrison. Honesty is the best policy.

Van the Man

THE COMPLETE PROCLAIMERS



'SUNSHINE ON LEITH'

I'M GONNA BE (500 MILES)
CAP IN HAND
THEN I MET YOU
MY OLD FRIEND THE BLUES
SEAN
SUNSHINE ON LEITH
COME ON NATURE
I'M ON MY WAY
WHAT DO YOU DO
IT'S SATURDAY NIGHT
TEARDROPS
OH JEAN

'THIS IS THE STORY'

THROW THE 'R' AWAY
OVER AND DONE WITH
MISTY BLUE
THE PART THAT REALLY MATTERS
(I'M GONNA) BURN YOUR PLAYHOUSE DOWN
LETTER FROM AMERICA (ACOUSTIC VERSION)
SKY TAKES THE SOUL
IT BROKE MY HEART
THE FIRST ATTACK
MAKE MY HEART FLY
BEAUTIFUL TRUTH
THE JOYFUL KILMARNOCK BLUES
LETTER FROM AMERICA (BAND VERSION)

Chrysalis

THE PROCLAIMERS

The return of the Reid twins to Glastonbury is a welcome one, particularly as their first appearance here in 1987 played a major part in their later success.

Craig and Charlie Reid hail from Auchtermuchty, Fife, just down the road from Nashville, Tennessee and Lubbock, Texas. None of these three places is close enough to Easter Road, home of Hibernian FC, so they're now resident in Edinburgh.

Being identical twins makes the Reids a delight for PR people who like to latch onto something unusual. Being great songwriters makes them a delight for humans of all kinds.

They began in a punk band playing the mining villages of Fife, then went off on their own plying acoustic songs around the pubs of Edinburgh.

Back at the begining of 1987, The Reids were small-time local heroes, fiercely nationalistic in their outlook and able to bring an analysis of Scotland's ills to songs heavily influenced by the country and western sounds which dominate the record shops of rural Scotland. A rough demo was sent by a keen fan to Paul Heaton of The Housemartins and The Proclaimers were booked to support that band at the height of their UK success. Their gutsy delivery, crafted songs and sharp lyrics appealed across the board and suddenly The Proclaimers were in the press and on TV.

They were swiftly booked to open Sunday's proceedings at Glastonbury '87, where they were introduced for a live broadcast on 'Network 7': the band got far more applause than the show! Van Morrison requested their support for his subsequent London dates and the debut album 'This Is The Story' came out shortly after. It was a striking, fervent record of personal and political passion. And the single 'Letter From America' stormed up the charts to Number 3.

The song was released with both an acoustic and band version, pointing the way to the next stage in the Reid's career. For 'Sunshine On Leith' they assembled a collection of quality Scots players (and they don't mean Steve Archibald) to add a wider musical scope.

Released in the autumn of last year, 'Sunshine' summed up the frustrations of a nation forcibly held under a Thatcher third term that it had decisively rejected at the ballot box. "What do you do when democracy fails you?", they sang, and their disenchantment was in tune with their country as shown in the massive storm against the Poll Tax and the SNP's Govan by-election victory – you might even have caught the twins doing some canvassing on Jim Sillars' behalf in that Glasgow seat.

The album had its personal side too: wry football laments, love songs and ballads mingled naturally with the more strident tones. The twins took the band on tour and, although on intial dates there seemed to be some discomfort at playing with a full line-up, these were quickly resolved and the older songs gained from the more mature musical framework.

Now it's 1989 and The Proclaimers are back at Glastonbury. Two years on and plenty has happened, with plenty more to come.

The Reid Twins

MARTIN STEPHENSON

There should always be a space for a man in a hat in popular music: for someone whose lyrical concerns centre on openness and honesty and avoid the three minute bragaddacio and empty storm of the rest. Make room on the settee for Martin Stephenson.

Born in Durham and now in his mid-20s, Martin has always been fascinated by both music and books. In his teens he formed The Daintees, a busking band that played Martin's songs from the heart on the streets. At the time the band was growing in popularity throughout the North East, the region was acquiring its best known independent record label, Kitchenware. With Prefab Sprout and the Kane Gang, The Daintees became a jewel in the label's triple crown.

Daintees songs were always much more responsive to the moment than those of Prefab Sprout. Where Paddy McAloon might work for years on a track before pronouncing it ready, Martin was, and is, a compulsive writer, scribbling words on the back of postcards, getting the emotion through as precisely as possible.

The Daintees first single 'Roll On Summertime' was recorded in a lunchbreak, and shortly after, in the summer of 1982, London Records signed the group.

A series of singles and EP's followed, including their best-known song 'Crocodile Cryer', but the first Daintees LP 'Boat to Bolivia' didn't appear until 1986.

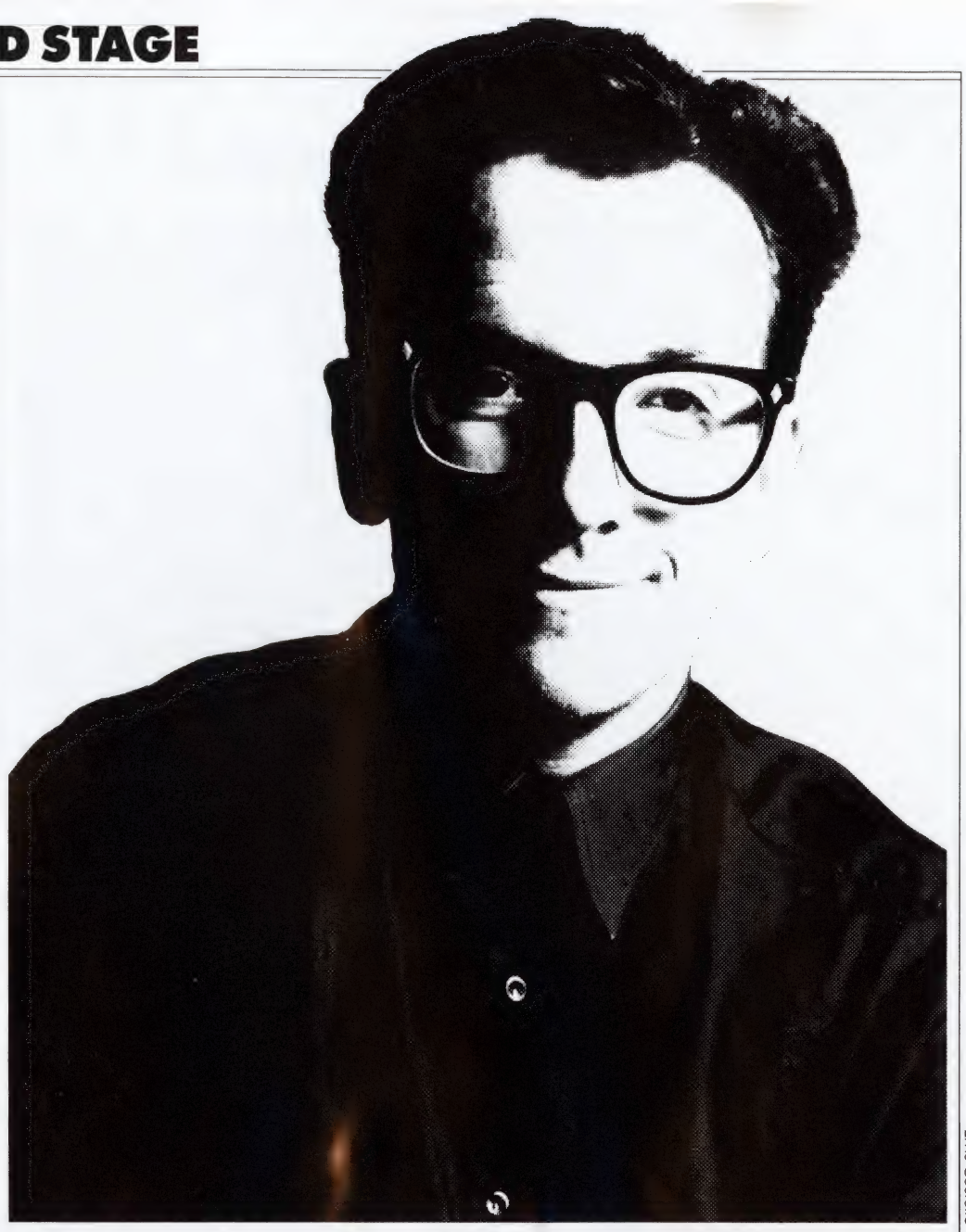
This was an extraordinarily personal album as Martin commented without sentimentality on drinking musicians wrecking their talent, miscarriages and a brother's concern for his sister's doomed lesbian relationship. Martin's own sister was upset that many people took the song to be about her (it wasn't) but it's a measure of the power of his writing that listeners took the song as being able to come only from personal experience.

Over the next two years The Daintees as a band became less integral to Martin's work: the lyrics were pushed further forward and on tour, much of the music was acoustic with Martin accompanied by his friend Gypsy Dave Lee.

In 1988 Martin released 'Gladsome, Humour and Blue', another set of personal observations that never drifted easily from the detailed to the general but allowed the listener to move that way if necessary. The album was accompanied in the UK by a book 'Something To Carry With You' which contained writing unconnected with the record and memorabilia of Martin's family life.

"You shouldn't be punished for talking about the sad things as well as the good things", says Martin, "they're all just as real." Martin's no stereotyped doom merchant, but he faces up to it all with equal equanimity.

Martin Stephenson



Elvis Costello

ELVIS COSTELLO

GLASTONBURY 1987 was the site of some exceptional shows from Troublefunk, New Order and Michelle Shocked, but there's no doubt who was at the apex of the pyramid that year. Elvis Costello's mammoth 2 hour plus set was an exhilarating experience which ranks with the finest sets performed here.

The audience at that Saturday show witnessed one of the first public performances of 'Tramp The Dirt Down', released early this year on the 'Spike' LP. Coming just after the May 1987 general election, the song burned with an intensity born of immediacy: it still does.

That song and the rest of the album mark a new period of creativity and a different direction for one of pop music's least likely and most respected stars.

Costello's first LP, 'My Aim Is True' appealed to those who wanted a more articulate channeling of punk's raw rage. Distinguished by the tight and sparse playing of Clover, it was also a record with deeper roots than most from the period. When Elvis teamed up with The Attractions for live and studio work, they began on a five year course of sparkling pop laced with pungent lyrics.

The sound diversified in 1980 for the 'Get Happy' album in which Elvis raided the Stax catalogue for the basis of another pared down set of songs, the rawness of the music matching the lyrical content. The next year, long before the country boom hit the market place, Costello recorded 'Almost Blue' in Nashville, dropping long standing (or perhaps not) producer Nick Lowe for country veteran Billy Sherrill.

Over the next eight years, Elvis delighted in diversity, returning again and again to sounds from the 40s, 50s and 60s, reworking their appeal and incorporating them into his own unique style. But, like Ry Cooder, Elvis isn't a custodian, he's an innovator.

1982 saw the release of 'Imperial Bedroom', described then as Costello's 'Sergeant Pepper'. '83 was the year of 'Shipbuilding', the finest comment on the Falklands War, a topic which has washed up time after time in later songs.

It was also the year of 'Pills And Soap', the stark Elvis and beat box single released just in time for a general election and withdrawn immediately after.

Following these excursions into different styles and production with artists as varied as The Specials and the Pogues, Costello released his first Attractionless LP in 1986, 'King Of America', followed swiftly by his hardest 'Blood And Chocolate'.

And so to 1989 and 'Spike', an album recorded around the world with luminaries including Roger McGuinn and Paul McCartney – on the same song! It's another shift, particularly in the instrumentation with Elvis borrowing the main components of the Tom Waits band to produce a ringing, angular tone on much of the album. But the highlights are 'Any Kings Shilling' and 'Tramp The Dirt Down', both featuring Chieftains and other world class folk musicians.

'Spike' sees Costello applying his pen with more sharpness than ever, homing in on targets which have significance for all of us. It's a recognisably mature work and certainly the most satisfying in musical execution of all his albums.

From 1977's quirky pop star, Elvis has grown into an international troubadour of wit and passion. There must be many worse ways to age.

GLASTONBURY

OFFICIAL PROGRAMME

FESTIVAL

1989

£2

FRIDAY

	1 PYRAMID STAGE	2 ACOUSTIC STAGE	3 THEATRE MAIN MARQUEE	3 THEATRE MUMMERAN-DADA MARQUEE	3 THEATRE FIELD (OTS) OUTSIDE THEATRE STAGE (G) GROUND (TWM) WORKSHOP	4 CIRCUS BURLESQUE BIG TOP
9AM						
10AM					Jackie Bardwell's jazz dance workshop (G)	
11AM			Harp Start's Random Sound	Tickled Pink Circus	Thin Air's drama improvisation workshop	BMX Freestyle Display Team
12AM	David Rudder		The Squeakers The Sea Monster	No Strings Puppets Stompy – Cabaret	BASCOP's New Games (G)	Scratch – ball-spinning & devilsticks Tak 'n' Tat – rope-walking, acrobatics & clowning
1PM		Los Primos	No Fit State with "Risky in Pink"	Animate – Catching Dreams	John Mowat's mime workshop (TWM)	Clinch
2PM	Lucinda Williams	Clea & McCleod	Chris Lynham Balletico Fantastico	Keir Hardee's Magic Show Abel Bravo	Mark Saunders (OTS) No Strings Puppets (OTS) Frankie Anderson's Fool Workshop (TWM)	Bart Landenburger The Long & Short of It
3PM	Throwing Muses	The Old Rope String Band The Legendary No One Much	Skint Video John Moloney Les Bubb with "Make Your Brains Go...Pop!"	Avanti Display – the Mouse-trap" John Mowat	The Jongleurs with "St. George" (G) Ariadne Productions present "The Shining Ones"	The Fantastic All Stars – circus with music Rex Boyd – juggling
4PM		The Late Road Lunatics	Shikisha	Chris Lynham Mac Dunlop – The Wall Bladderwrack Cabaret	Simon Edwards' mask workshop (G) Jackie Jones' Eastern Dance Workshop (TWM) Dynamics' large parachute games (G)	Swamps Circus
5PM	Pixies	Over the Moon	Grand Theatre of Lemmings with "The Daredevils Show"	The Flying Alligators with "Hog Girl" Crayfish Twins Cabaret	Black Mime Theatre with "Don't Panic" (OTS) John Mowat's mime workshop (TWM) Nickelodeon (OTS)	Brian Andro – rope work "The Tree of Life" by Mummerandada
6PM		Inner Sense Percussion Orchestra	Nick Nicholas John Hegley	No Strings Puppets The Squeakers	Shikisha's African Dance workshop (TWM) Les Bubb (OTS) Four Minute Warning	The Norfolk Mountain Rescue A Team – juggling High-Five with Los Primos
7PM	The Wonder Stuff		Black Mime Theatre Company	The Polite Society John Moloney Mummerandada with "Hell is not so Hot"	Guy Dartnell's Theatre Improvisation workshop	Clare Lorraine – contortionist
8PM		Surprize	Groundwell Arts present Cabaret de Bicyclette Roy Hutchins reads "Whale Nation"			BMX Freestyle Display Team The Vamps Annie Hall – the Immaculate Demon
9PM	All About Eve	Star Rhapsody Steel Band	The People Show with "Farrago"	Parachute Theatre with "Punk & Judy"		Circus Burlesque with "Alice in Wonderland"
10PM				Nick Nicholas Animate Theatre with "Chocolate Box"		BMX Freestyle Display Team
11PM	Suzanne Vega	Earl Okin	Jerry Sadowitz	Keir Hardee Venus X		Fluke – acrobatic Clare Lorraine Balletico Fantastico
12PM		The Oyster Band	Nickelodeon	Moon Shadow Theatre with "Aesop's Fribbs"	Centre Ocean Stream (G)	Firefly
1AM			Mark Miwurdz	Mark Thomas Francoise Sergy with "Gold"		Fluke – magic Jackie Williams – web
2AM		Kits No Chicken	La Bouche with "Chasing the Mirage"			
3AM	(Compere: Johnnie Walker)	God Knows! (Compere from 6.00pm Ian Ross)	(Compères: Brenda Gilhoulie Malcolm Hardee)	(Compères: Charmian Hughes Farnos Bramwells)		(Ringmaster/Compere – Thom Pod Links – Comic Capers Mr. Cuccaracha)

FRIDAY

	4 CIRCUS ARENA STAGES (1) AND (2)	4 CIRCUS FIELD AND WORKSHOPS	5 ONE EARTH ARTS MAIN STAGE	5 ONE EARTH ARTS VILLAGE GREEN	5 ONE EARTH ARTS MARQUEE	6 CHILDREN'S AREA (O) OPEN AIR THEATRE (M) THEATRE MARQUEE
9AM		Simon Edwards' warm-up session		Continuous Events Including: Percussion, Batik, Raku & Earth Fired Pottery, Masks, Circle Dance, Music Sessions and Workshops, Guitar Playing, Jewellery Making, Bead Work and Clothes Making, T-Shirt Designing, Hut Building, Animal Painting, African Cooking, Hair Decoration, Body Painting, Shamanic Teachings, Tipi Making, Sioux Dancing, Continuous Site Decoration		No Fit State Circus (M)
10AM	Tak 'n' Tat (2)	Swamps Circus Tai Chai workshop Trapeze workshops Shoestring Circus			Circle Dance with Essential Dance Band and Mandy de Winter	Living Daylights (O)
11AM	The Norfolk Mountain Rescue A Team (2)	Freefall Machine Balls Up Jugglers				Parachute Theatre (M) Rosy (O)
12AM	The Dangerous Duo (2)	Seb Shaw Kim Tilbrook Gavin James Bond Kate Verney			Spinning Tales	Rani & Jugnu Singh (M)
	Mark Saunders (2)	Dave Stilts Jason Maverick				Dr Fosters (O)
	No Strings Puppets (2)	Grand Theatre of Lemmings				Harp Start (M)
1PM	Annie Hall (2)					Terry Lee (O)
		Swamps Circus Procession Zak Carlino's Highwire Act				
2PM	Inflatable Theatre Company	Circo Beserco walkabout Andy the Bible Basher			Luli Wissam with Hassan Ramsay (Arab Egyptian Dance)	Ryveeta (O) Rosy (M)
	Splatman (2) The Pioneers (1)	Kim Tilbrook Grand Theatre of Lemmings				
3PM	Splatman (1) Bernie Bennet (1)	Trapeze workshops Kwabana Lindsay				Groundwell Arts (O) Zuriya (M)
	Tickled Pink Fruit and Vegetable Circus (2)	Jason Maverick			Morcire (Percussion from Guinea)	
4PM	Duncan Gale (1) Mark Saunders (2)	Zak Carlino's Highwire Act Kevan Kivuli				Living Daylights (O)
	Duncan Gale (2) Rex Boyd (1)	Circo Beserco walkabout The Fool Team				Martin Bridle (M)
5PM	Bernie Bennet (2) Splatman (1)	Lucy Wisdom Gavin James Bond	Ben Badoo Theatre Married to the Devil			
	Mark Saunders (2) Duncan Gale (2)	Raven James – trapeze Skinning the Cat – trapeze				Balletico (O)
6PM	The Dangerous Duo (1) Four Minute Warning (2)	Kwabana Lindsay Andy the Bible Basher	Lanzel African Arts		Prana (Chanting and Drumming)	Mouse Theatre (M)
	Annie Hall (1)	Gavin James Bond Grand Theatre of Lemmings				7 CINEMA
7PM	The Norfolk Mountain Rescue A Team (1)	Kevan Kivuli Dave Stilts				
	Bernie Bennet (1)	Jason Mavrick Lucy Wisdom	Zoots & Spangles			
8PM	Brian Andro (1) Mark Saunders (2)	Seb Shaw Kim Tilbrook			Tribal Laughter (Anglo/Greek Music)	
	Mop and Drop (1) Tak 'n' Tat (1)	Andy the Bible Basher				
9PM	The Pioneers (1)		Invisible Opera Co.			
10PM		Splatman – trapeze Raven James – trapeze			Vajahad Khan (Sarod & Tabla Concert)	
		Skinning the Cat – trapeze				
11PM		Jacqueline Williams – trapeze	Zumzeaux			Powaqqatsi
12PM						
						Hair Spray
1AM						
2AM						
3AM						

Compères: Neil Herd David Suich

SATURDAY

	1 PYRAMID STAGE	2 ACOUSTIC STAGE	3 THEATRE MAIN MARQUEE	3 THEATRE MUMMERAN-DADA MARQUEE	3 THEATRE FIELD (OTS) OUTSIDE THEATRE STAGE (G) GROUND (TWM) WORKSHOP	4 CIRCUS BURLESQUE BIG TOP
9AM						
10AM				Tickled Pink Circus		
11AM			Harp Start's Random Sound	Jackie Jones – Eastern Dance	Mark Saunders (OTS) BASCOP's New Games (G)	BMX Freestyle Display Team Swamp Circus
12AM	The Bhundu Boys	Malcolm Wood	The Squeakers The Sea Monster Cloak 'n' Dagger Cabaret Nick Nicholas	No Strings Puppets The Gambolling Guizers with "Aunt Chrissie's Hats"	Black Mime Theatre (OTS) John Mowat (TWM) Jackie Bardwell (G) John Moloney (OTS)	The Dangerous Duo The Vamps with "Daydream Dolly"
1PM		Helena Eden	Attilla the Stockbroker	No Fit State Circus with "Risky in Pink" John Mowat	Jackie Jones' Egyptian Dance Workshop (TWM) Mark Saunders (OTS)	Balletico Fantastico with "Swan Lake" Mummerandada – "The Tree of Life"
2PM	Adzido	Random Sound	Sensible Footwear Omelette Broadcasting	The Squeakers Cloak 'n' Dagger with "A Day Out at Sellafield"	The Gambolling Guizers' dance/mime workshop Simon Edwards' mask workshop (G)	Tak 'n' Tat Hi-Five with Los Primos
3PM	Van Morrison	The Barely Works	Avon Touring Company with "Going for it"	No Strings Puppets Mummerandada with "Hell is not so Hot"	Dynamics' large parachute games (G) Frankie Anderson's Movement Workshop (TWM)	Haggis and Charlie Circus Burlesque with "Alice in Wonderland"
4PM		Johnny G & The Walcot Strings	Joolz John Hegley	Sensible Footwear The Gambolling Guizers with "The Wooden Boy"	BASCOP's New Games Thin Air Workshop (G) Mark Saunders (OTS) No Strings Puppets (OTS) John Mowat (TWM)	BMX Freestyle Display Team Tak 'n' Tat
5PM	Fairground Attraction	And All Because The Lady Loves	Jonathon Kay		Balletico Fantastico (OTS) Avon Touring Nickelodeon (OTS) Cloak 'n' Dagger (OTS)	The Fantastic All-Stars
6PM		Brendan Croker & The Five O'Clock Shadows		The Polite Society	Guy Dartnell's voice improvisation workshop The Crayfish Twins' Cabaret (OTS)	Rex Boyd
7PM	Hot House Flowers	Rory McCleod	Haggis & Charlie Desperate Men Cabaret	Parachute Theatre with "Punk and Judy"	Bladderwrack Cabaret (OTS) Venus X (OTS)	Hi-Five with Los Primos
8PM			Mark Miwurdz	Mark Thomas	Stompy (OTS) Mark Saunders (OTS) Chris Lynham (OTS)	BMX Freestyle Display Team Bernie Bennett
9PM	The Proclaimers	The Blues Band	Nickelodeon – "An Evening with William and Wilma"	Black Mime Theatre Groundwell Arts present Cabaret de Bicyclette		Annie Hall Fluke – magic
10PM			Jerry Sadowitz	John Moloney Moon Shadow Theatre present "Aesop's Fribbs"		Circus Burlesque with "Alice in Wonderland"
11PM	Elvis Costello	Ruby Blue	Lumiere & Son with "Tip Top Condition"	Mummerandada present late-night cabaret	Centre Ocean Stream	
12PM		Dubious Brothers			Kathkali Dance	Claire Lorraine Fluke – acrobatic
1AM			Skint Video	Francoise Sergy with "Gold"	Woman's Own Alchemy with "An Elemental Solstice Celebration"	Annie Hall Firefly Jackie Williams web act
2AM		Flying Patrol	La Bouche with "Chasing the Mirage"	Chris Lynham		
3AM	(Comedian of the day: Alexei Sayle)	Winceyette and the Fluffy Bits (Compere from 6.00pm Ian Ross)	(Compères: Brenda Gilhoulie Malcolm Hardee)	(Compères: Charmian Hughes Farnos Bramwells)		(Ringmaster/Compere – Thom Pod. Links – Comic Capers Mr. Cuccuracha)

SATURDAY

	4 CIRCUS ARENA STAGES (1) AND (2)	4 CIRCUS FIELD AND WORKSHOPS	5 ONE EARTH ARTS MAIN STAGE	5 ONE EARTH ARTS VILLAGE GREEN	5 ONE EARTH ARTS MARQUEE	6 CHILDREN'S AREA (O) OPEN AIR THEATRE (M) THEATRE MARQUEE
9AM				**All Scheduled on Site** (check our blackboards or ask) **Including:**		**Martin Bridle** (M)
10AM		**Swamps Circus Tai Chi warm-up** **Simon Edwards** **Trapeze workshops Shoestring Circus**				**Groundwell Arts** (O) **Mouse Theatre** (M)
11AM		**Freefall Machine** **Balls Up Gavin James Bond** **Scratch** **Jason Maverick Lucy Wisdom** **Kevan Kivuli**	**Balaton & Doina Hungarian Dancers**	**Music and Dance with Freedonia State Orchestra**	**Circle Dance Essential Dance Band and Mandy de Winter** **Poet's and Writer's Workshop**	**Terry Lee** (O) **Balletico** (O)
12AM		**Dave Stilts** **The Fool Team Circo Beserco** **Kim Tilbrook** **Seb Shaw Andy the Bible Basher** **Lucy Wisdom Duncan Gale**		**Armargh Rhymers**		**Rosy** (M) **Living Daylights** (O)
1PM	**Mark Saunders** (2)	**Swamps Circus Procession**			**Dodgy Jammers**	**Parachute Theatre** (M) **Ryveeta** (O)
2PM	**Splatman** (2) **Inflatable Theatre Company**	**Giant Stiltwalkers and Unicyclists Dance/Football** **Kwabana Lindsay**		**Sheldon & Simon**	**Rhythmshop**	**Rani & Jugnu Singh** (M)
3PM	**Groundwell Arts** (1) **Avanti Display – the Mousetrap** (2)	**Raven James – trapeze Kate Verney** **Skinning the Cat Swamps Circus** **Jason Maverick Dave Stilts**	**APU**			**Dr Fosters** (O) **Harp Start** (M)
4PM	**Not the National Theatre** (1)	**Seb Shaw** **The Fool Team Duncan Gale**		**Guitar Workshop**	**Ben Badoo Workshop**	**Rosy** (O)
5PM	**Mark Saunders** (2) **No Strings Puppets** (2)	**Kim Tilbrook Andy the Bible Basher** **Circo Beserco walkabout Jason Maverick**	**AK47 'Hey Nicaragua'**			**Zuriya** (M) **Living Daylights** (O)
6PM	**Avanti Display with the Crayfish Twins Cabaret** (2) **Cloak 'n' Dagger – A Day Out at Sellafield** (2)	**Lucy Wisdom Kim Tilbrook**	**John Perkins Sitar & Tabla**		**Performance Poets**	**No Fit State Circus** (M)
7PM	**Tickled Pink Circus** (2) **The Pioneers** (1) **Theatre Attrape** (2) **Mop and Drop** (1)	**Kevan Kivuli**				**7 CINEMA**
8PM	**Brian Andro** (1) **Scratch** (1) **Splatman** (1) **Venus X** (2)	**Gavin James Bond** **Andy the Bible Basher The Fool Team**	**Luli Wissam and Hassan Rumsay Spinning Tales**	**Afternoon Arts & Crafts**	**Outback** **Single Base**	
9PM	**Rex Boyd** (1) **Brian Andro** (1) **The Pioneers** (1)					
10PM					**Fest Noz Breton Dance with The Essential Dance Band**	
11PM		**Splatman – trapeze** **Raven James – trapeze** **Skinning the Cat – trapeze**	**Den Ray and Dreamwave Niomiaka Bi N'Diaxas Band**			**U2 Rattle and Hum**
12PM		**Jacqueline Williams trapeze**				
1AM						**A Fish Called Wanda**
2AM						
3AM	(Compères – Neil Herd Dave Suich)					

SUNDAY

	1 PYRAMID STAGE	2 ACOUSTIC STAGE	3 THEATRE MAIN MARQUEE	3 THEATRE MUMMERAN-DADA MARQUEE	3 THEATRE FIELD (OTS) OUTSIDE THEATRE STAGE (G) GROUND (TWM) WORKSHOP	4 CIRCUS BURLESQUE BIG TOP
9AM						
10AM					Jackie Bardwell's jazz dance workshop (TWM)	
11AM			Harp Start's Random Sound	Jackie Jones – Eastern Dance		BMX Freestyle Display Team
			The Squeakers	No Strings Puppets	BASCOP's New Games (G)	Scratch
12AM			John Lee	Cloak 'n' Dagger cabaret		Mummerandada with "Tree of Life"
	Donovan and Friends	Jenny Chapman		Black Mime Theatre with "Don't Panic"	Frankie Anderson (TWM) Four Minute Warning (OTS)	Bart Landenburger
1PM			Les Bubb with "Make Your Brains Go...Pop!"	Nick Nicholas	No Strings Puppets (OTS)	Fantastic All Stars
		Another Surprise	Joolz	John Moloney	Mark Saunders (OTS)	
2PM	Martin Stephenson			Animate Theatre	Black Mime Theatre with "Don't Panic" (OTS)	The Vamps with "Daydream Dolly"
		Tylor	Attilla the Stockbroker	Kevin Brooking	Guy Dartnell's Drama Improvisation workshop	Clinch
3PM	*Black Uhuru		Public Parts with "Unity"	Cloak and Dagger with "A Day out at Sellafield"	No Fit State Circus (OTS)	The Long & The Short of It
		Hullaballoo		Francoise Sergy – "Gold"	Dynamics' large parachute games (G)	BMX Freestyle Display Team
4PM				Keir Hardy	Mark Saunders (OTS) The Polite Society (OTS)	John Lee
		To Hell With Burgundy		The Squeakers	Simon Edwards (TWM) Cloak 'n' Dagger (OTS)	
5PM	Steve Cooney and Seamus Begley	Lucinda Williams	Nick Nicholas	The Sea Monster	No Strings Puppets (OTS)	Swamps Circus
	The Waterboys			Mummerandada with "Hell is not so Hot"	Jackie Jones (TWM) BASCOP's New Games (G)	
6PM		Balham Alligators	Omelette Broadcasting		Mark Saunders (OTS) The Crayfish Twins (OTS)	Tak 'n' Tat
					Chris Lynham (OTS)	Clare Lorraine
7PM	Youssou N'Dour		Mark Thomas	Keir Hardy	Thin Air Drama Workshop (TWM)	The Norfolk Mountain Rescue A Team
			Jonathon Kay	Parachute Theatre with "Punk & Judy"	Les Bubb (OTS) John Moloney (OTS)	Circus Burlesque with "Alice in Wonderland"
		Martin Carthy		English Shakespeare co. "Zoo Story"	Bladderwrack drama workshop (TWM)	
8PM					Four Minute Warning with "Ley Line TV"	
	Mahlathini and the Mahotella Queens		Tony Allen	Groundwell Arts with Cabaret de Bicyclette	Tickled Pink with "Maggie goes to Armageddon"	Annie Hall
9PM		Flaco Jimenez	Grand Theatre of Lemmings with "The Daredevils Show"	Desperate Men with "Don't Call Me Love, Love"		Rex Boyd
						Hi Five & Los Primos
10PM			Jerry Sadowitz	Venux X		
	Fela Kuti	Sonja Kristina		Animate Theatre with "Catching Dreams"		Balletico Fantastico – "Swan Lake"
11PM						Fluke
			Lumiere & Son with "Tip Top Condition"	Moon Shadow Theatre with "Aesop's Fribbs"	"Woman's Own Alchemy" with "An Elemental Solstice Celebration"	BMX Freestyle Display Firefly
12PM		Figgy Duff		Mark Miwurdz		Clare Lorraine Fluke
			Skint Video	Chris Lynham	Centre Ocean Stream	Jackie W
1AM					The Kathkali Dance	
		Johnny G	La Bouche with "Chasing The Mirage"			
2AM						
		Goddess Knows!				
3AM	(*Black Uhuru replace Womac and Womac)	(Compere from 6.00pm Ian Ross)	(Compères: Brenda Gilhoulie Malcolm Hardee)	(Compères: Charmian Hughes Farnos Bramwells)		(Ringmaster/Compère – Thom Pod Links – Comic Capers Mr. Cuccaracha)

SUNDAY

	4 CIRCUS ARENA STAGES (1) AND (2)	4 CIRCUS FIELD AND WORKSHOPS	5 ONE EARTH ARTS MAIN STAGE	5 ONE EARTH ARTS VILLAGE GREEN	5 ONE EARTH ARTS MARQUEE	6 CHILDREN'S AREA (O) OPEN AIR THEATRE (M) THEATRE MARQUEE
9AM				(See Friday listing for continuous Village Green Events. Many unscheduled spontaneous events will be created. Come and help make them happen!)		Mouse Theatre (M)
10AM		Simon Edwards' early morning warm-up Swamps Circus Tai Chi workshop				Rosy (O)
11AM		Trapeze workshops Freefall Machine Balls Up Jugglers Kim Tilbrook Seb Shaw Swamps Circus Circo Berserco walkabout			Circle Dance Lenny Alsop (Storytelling)	Rani & Jugnu Singh (M) Living Daylights (O)
12AM	The Dangerous Duo (2)	Fool Team Scratch Kevan Kivuli		Freedonia State Orchestra	Mohammed Yusuf (Poet's Forum)	Harp Start (M)
1PM	Four-Minute Warning with "Ley-Line TV" (2) No Strings Puppets (2) Mark Saunders (2)	Grand Theatre of Lemmings Kate Verney Duncan Gale Lucy Widsom Jason Maverick Swamps Circus Procession	Mabsant	Kumina Dance Group	School of Samba (Workshop & Procession)	Groundwell Arts (O) Scat Theatre (M) Ryveeta (O)
2PM	Splatman (2) Inflatable Theatre Company	Grand Unicyclists and Stiltwalkers' dance/football Kwabana Lindsay Kevin Kivuli				Parachute Theatre (M)
3PM	No Fit State Circus (2) The Pioneers (1) The Norfolk Mountain Rescue A Team (1)	Andy the Bible Basher Wan 'n' Wain's Trampoline Trapeze workshops Balletico Fantastico	Hassan Eraji & Arabesque	Adjwinka Dance Rituals of Sierra Leone	Dartington Gamelan Orchestra	Dr Fosters (O) Rosy (M)
4PM	Mark Saunders (2) Splatman (1) Stompy (1)	Lucy Wisdom The Fool Team Skinning the Cat – trapeze Derricko Alzanas Highwire	Soul in Motion			Living Daylights (O)
5PM	Brian Andro (1) Rex Boyd (1) No Strings (2)	Wax 'n' Wain's Trampoline Gavin James Bond Circo Beserco walkabout Lucy Wisdom				No Fit State Circus (M) Balletico (O)
6PM	Tickled Pink Fruit & Vegetable Circus (1) Bran Andro (2) Splatman (1)	Kevan Kivuli The Fool Team Kim Tilbrook Andy the Bible Basher	Nahid Siddiqui			Terry Lee (O) Zuriya (M)
7PM	Tickled Pink (2) Tak 'n' Tat (1) Annie Hall (2) Brian Andro (1)	Dave Stilts Jason Maverick Seb Shaw Duncan Gale	Morcire			7 CINEMA
8PM	The Dangerous Duo (1) Mark Saunders (2) Mop and Drop (1) The Pioneers (1)	Grand Theatre of Lemmings Jason Maverick Lucy Wisdom Gavin James Bond	Figgy Duff		Afterhours	
9PM	Tickled Pink – "Maggie Goes to Armageddon (2)	Andy the Bible Basher Kim Tilbrook				
10PM			Adzido		Spinning Tales	
11PM		Splatman – trapeze Raven James – trapeze Skinning the Cat – trapeze Jacqueline Williams – trapeze				True Stories
12PM	Stompy – fire show (2)					
1AM						Cry Freedom
2AM						
3AM						

(Compères – Neil Herd
David Suich)

THE 15TH

BRACKNELL FOLK & ROOTS FESTIVAL

7 – 8 – 9 JULY 1989

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MARTIN CARTHY □ TIGER MOTH
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ARCHIE FISHER □ STEVE PHILLIPS □ FRED WEDLOCK
PETE MORTON, ROGER WILSON & SIMON EDWARDS
THE RAN TAN BAND □ TYMON DOGG □ BLYTH POWER
COCK AND BULL □ MIRO □ ALIAS RON KAVANA
MAGGIE HOLLAND WITH JON MOORE
SALLY TIMMS & THE DRIFTING COWGIRLS
GYPSY REEL □ PETA WEBB & PETE COOPER
THE PIGSTY HILL LIGHT ORCHESTRA
TEDDY PEIRO'S TANGO ORCHESTRA
THE OLD HAT CONCERT PARTY □ GORDON HALL
HEATHER JOYCE □ JO FRASER & ANDY CUTTING
ROBB JOHNSON □ HOG'S BACK BAND
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SEVEN CHAMPIONS □ TICKLISH ALLSORTS

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25TH

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WEDNESDAY 23 AUGUST
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Kiranpal Singh (playing the santoor – a 100 string instrument from the Himalayas.)

THURSDAY 24 AUGUST
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Skylark with *Mairtin O'Connor, Tomas Lynch* (Uilleann Piper/Singer/Guitarist)

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SATURDAY 26 AUGUST
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SUNDAY 27 AUGUST
7.45pm QUEEN ELIZABETH HALL
The Waterson Family
Dave Swarbrick and *Martin Carthy, The Staithes Fishermen's Choir*

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a

From Anglo-trad to Zimbabwe-pop, we've been at the sharp end of the roots music explosion since 1979.

Youssou N'Dour, Elvis Costello, Suzanne Vega, The Waterboys, Flaco Jimenez, Rory McLeod, Van Morrison, Mahlathini & The Mahotella Queens, The Balham Alligators, Miro, Franco, Brendan Croker & The 5 O'Clock Shadows, Attila The Stockbroker, The Bhundu Boys and Hassan Erraji are just a few of this year's Glastonbury names you'll find in our pages, alongside Billy Bragg, Dick Gaughan, Salif Keita, Michelle Shocked, The Oyster Band, Ali Farka Toure, June Tabor, The Pogues, Richard Thompson, Les Negresses Vertes . . . all part of our monthly song and dance about the world of music with roots in a tradition. Features, news, very comprehensive reviews, lots of interesting ads, opinion, and much more. From your newsagent or send £1.50 for the latest issue, or £18.00 for a year's subscription in the U.K.
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Folk ROOTS

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YOUSSOU N'DOUR

Now 29, the golden voice of Senegal has already had a long and rich career. From superstar status in West Africa he's gone on to become an international figure, initially through his association with Peter Gabriel and now in his own right as one of the stars of the Human Rights Now! tour.

Youssou began singing at the age of 12 and three years later he was confirmed as a major find when he fronted the Super Diamono band. Cuban rhythms were all the rage in Senegal but by 1981 Youssou had put together his own band that aimed to combine that powerful shuffle with the traditional music of Senegal's Wolof people. The result was *mbalax*, a blend of modern electronics and percussion that had for its centre the tama, the Senegalese talking drum.

Youssou toured Europe with his 13-piece Super Etoile de Dakar in 1984 to great critical and public acclaim. Aside from the distinctive rhythms it was his own astonishing voice that attracted attention. A pure, soaring instrument, it marked him as a man of huge talent and accomplishment.

In 1986 he headlined the WOMAD festival at Clevedon, near Bristol. It was a show that clearly signified his star was in the ascendant. Peter Gabriel had caught Youssou in London in 1985 and the pair struck up a deep friendship, with Youssou guesting on 'In Your Eyes' on Peter's massive 'So' LP.

Although Youssou was a major album act in Senegal, 'Nelson Mandela', released in 1986, was the first of his records to secure a British release. The title track was a perfect showcase for the loping rhythms of mbalax and the other interesting choice, presumably made with an ear for non-African markets, was a version of the Detroit Spinners 'Rubber Band Man'. Rumour has it that Youssou was presented with the lyrics immediately prior to recording – in a language he was not at home with – and laid down the vocals first time.

Youssou played as support on Gabriel's world tour to promote 'So' and brought the sounds of Senegal to the hinterlands of America, Australia and practically everywhere else. It was rapturously received.

Last year he signed to Virgin Records and his stunning 1984 LP 'Immigres', previously only sporadically available on import, gained a nationwide release.

He also toured the world on the Amnesty dates with Gabriel, Bruce Springsteen, Tracy Chapman and Sting. His rapport with Gabriel was obvious on their joyful dueting on 'In Your Eyes' and particularly in spellbinding performances of 'Biko'.

Youssou N'Dour, along with Mali's Salif Keita, is shaping up as one of the great international stars of the next five years. Both understand the complexities of their own music and of modern technology. Youssou's new LP 'The Lion' will stand with Keita's 'Ko Yan' as the major African release of this year, synthesising influences from the West with a deep honouring of the past. And on stage, well, the word 'blistering' tells only half the story.

Youssou N'Dour

MAHLATHINI AND THE MAHOTELLA QUEENS

South Africa is home to a huge number of different musical styles reflecting the vibrancy and resistance of the country's black majority, Mahlathini, the Mahotella Queens and lynchpin sax man West Nkosi have been right at the front of the queue in South African popular music for over a quarter of a century.

Back in the 1962 Nkosi's group, the Makgona Tsohle Band, began to assemble a new style of music. It drew from the traditional roots of Johannesburg township sounds but it was also influenced by music from the radio, predominantly Western pop. The sound meshed together as a driving shuffle with loose jazz and powerful ryhthmic dancing - no vocals as yet. Nkosi had no name for this music, but during a Durban radio interview the interviewer suggested that it was a 'Mbaqanga' or stew. A style was at last given a name.

Nkosi became dissatisfied with a purely instrumental sound. Black South Africa was a community rooted in the voice; singing was an integral part of life's rituals from weddings to funerals, football to protest. The band's producer didn't believe that voices were a good idea for this music, and so became the South African equivalent of the man who told Brian Epstein that guitar groups were on the way out, Nkosi looked to his four dancers and found a perfect vocal group.

There were three women, Hilda Tloubatla, Mildred Mangxola and Nobesthu Shawe. And there was one man, Mahlathini, with a peach of a deep voice. Mahlathini and the Mahotella Queens were in business.

The group became the most popular in the country, mixing R'nB and soul into their repertoire. They were as popular as The Beatles, but it took the West a while to catch on.

Nkosi, meantime, kept pushing down muscial barriers. He was the first to recognise the huge potential of Ladysmith Black Mambazo and had the courage to record them with no musical backing. Their history, of course, is well known, as sell-out European tours and their presence on Paul Simon's 'Graceland' album and tour show.

In 1979 Nkosi recorded Zulu singers, including Sipho Madondo with the Tsohle band, and they finally hooked up with Mahlathini and The Mahotella Queens in 1986.

The launching of Mahlathini in Britain came with the first 'Indestructible Beat Of Soweto' album, released in 1986. This stunning collection of township jive and mbaqanga topped the UK independent charts as awareness of world music started to bite.

Last year the group released 'Thokozile', a punchy collection of mbaqanga married with sophisticated technology, and followed it with an appearance at the Mandela concert and a British tour. They were also featured in a BBC2 'Rhythms Of The World' special on South Africa. The latest LP 'Fukuza' was recorded in Paris, currently the crossover city for American and European music.

Onstage Mahlathini and The Mahotella Queens offer a winning combination, stunning both to ear and eye. We defy your feet not to move.

FELA KUTI

"He will be stubborn, impetuous, uncontrollable: his path will be filled with stumbling blocks, turbulence, violence: his wives will be numerous, he'll live in poverty, in the company of beggars and sleep with thieves: his friends will be men on the run. People will call him outlaw for finding conventions ridiculous, he'll break all laws, those of men and those of God of the Oyimbos. And he will die in their hands."

This was the prophecy handed down to Fela Kuti's mother when her son was seven. Most of it has come true.

Born as Fela Ransome Kuti in 1938 to a middle class, politicised Nigerian family, his life and music have become mythologised. His relationship with press and public in this country has never been easy. In 1984 he played a 'stubborn and impetuous' set at this site: on the same tour journalists were taken to a ritual resurrection in London: soon after, in a special edition of 'The Tube' Fela told Muriel Gray that he saw only bloodshed ahead. Out of context, Fela comes over as an enormous ego, swirling dramatically between numerous great causes. His statements make more sense in terms of how he has lived: he's the eternal rebel.

Like many fellow Nigerians, Fela had long sensed the injustice and corruption in his country's government: because of his background, he'd had the chance to study in London in the early 1960s and gain a radical perspective. Returning to Lagos he began a music club and started to combine high-life music with the grinding James Brown beat. Touring the USA in 1968 he met with the Black Panthers and Malcolm X and used this experience to further politicise his music.

His output in the early 70s was prolific, touching eight albums a year in some cases. His consistent criticism of the military government brought spells in jail which made him even more militant. In 1975 he took an African name: Fela Anikulapo Kuti – a name loaded with confrontational meaning. But throughout this he made startling music, a genuine fusion of African and American sounds which had massive popular appeal.

In the late 70s his house was attacked by state police – he'd already had it surrounded by barbed wire after another raid. This time the toll of violence on his followers was heavy and his mother later died of her wounds. Fela continued to make records with plaster casts on his arms and leg. 'Sorrow, Tears And Blood' remains a masterpiece. And in the 1980s it was Fela who, seemingly single handedly, exported West African music to Europe, particularly France which has since become the geocentre for World Music.

Throughout the decade Fela has faced bankruptcy, drugs charges and official harassment. Still it remains hard for us in the UK to espouse someone who has never had a good word for the feminist movement: maybe, in context, Fela's attitudes are understandable, but it doesn't make them easier to take.

Fela Kuti is one of the great enigmas of music, a man capable of the highest quality music but who can just as easily touch a disdainful rock bottom. Make what you want of him, but don't ignore him.

Fela Anikulapo Kuti

WOMACK AND WOMACK

Sister Sledge had a monster hit a few years back with 'We Are Family' and if any musical aggregation deserves that as a theme song, it's the Womacks – except they've all written songs that are way better than that.

Music is in the Womack blood. Cecil's grandfather was a miner in the Blue Ridge mountains, Virginia (and you may recall there's been a few songs about that place). Away from work he was also a gospel singer, and his entourage of singers included each of his thirteen sons, also miners. It almost puts the Welsh valleys to shame.

One of those sons, Friendly, had some kids of his own. Two of those were Bobby and Cecil himself. At an early age they were professional singers, playing shows with future household names like David Ruffin (later of The Temptations), Wilson Pickett and Aretha Franklin.

One of those they shared a stage with was the great Sam Cooke, who eventually shipped out of the gospel world and became a major league rock 'n' roll star. But he remembered the Womack family and invited them to Los Angeles. It was there, when Cecil was 13, that he met Linda, Sam's daughter, then 9. That's the start of Womack and Womack.

Bobby and Cecil became The Valentinos and recorded two million seller singles. One was 'It's All Over Now', covered in 1964 by The Rolling Stones. They didn't forget the debt they owed, and Bobby was to accompany The Stones on one of their huge US tours in the early 1980s. Not just a debt of honour, though, because Bobby had also made the top ranking 'The Poet' LP, a desert island disc by anyone's standards.

In the later 60s Cecil played with diverse talents like Jimi Hendrix and Boz Scaggs. Linda grew up out of the public eye, playing and writing on her own. By the time she'd reached the ripe old age of 14 Wilson Pickett had picked up on one of her songs, 'I'm In Love'. The single went gold and when rerecorded by Aretha Franklin, it did the same again.

Linda's next songwriting credit, 'A Woman's Gotta Have It' was a hit for Bobby Womack, and brother Cecil began collaborating on some tunes with her. In 1975, they were married. Then they wrote some major hits at the Gamble/Huff team which made the Philadelphia International hits of the early 1970s. As an aside, they also wrote Teddy Pendergrass' first two hits after he split from Harold Melvin's band.

It was only a matter of time before the Womacks made their own music, and the first album 'Love Wars' (1984) was a monumental opener. The pounding title track, gospel influences, soulful ballads ('T.K.O.' as a standout) and their repaid tribute to The Stones in a blitzing version of 'Angie' made it one of the great albums of the year.

This year the Womacks came back with the excellent 'Conscience' LP which provided a Top 3 single in 'Teardrops'. They've already toured Britain to great acclaim this year and proved that the family that plays together stays together.

There's almost bound to be a confessional element in albums produced by a husband and wife team, but the Womacks patch up differences with the most stylish songs that don't often become overtly sentimental. Their heritage is a long and proud one, and they are both admirably in tune with the history of which they are a part, and the future that stretches before them.

Womack and Womack and Womack and Womack and Womack...

A Waterboy

THE WATERBOYS

Nobody really knows the origins of the Celts. Believed to be a nomadic tribe, possibly from Northern Asia, their cultural and social roots are lost in pre-history. What is certain is that the Celts were pushed to the very fringes of western Europe by a succession of imperial and marauding forces, and it is there that they and their sister tribes remain, in Ireland, Wales, Scotland, Cornwall, and Brittany.

It was to the West coast of Ireland, to the town of Galway, that The Waterboys were drawn to complete their current album, 'Fisherman's blues'. The band was formed by a Scot – singer/songwriter Mike Scott, and the album was mixed at Dave Edmund's Rockfield studio in South Wales – a nomadic band, The Waterboys have chosen to live and work on the fringes of British and Irish music' that Celtic, or Gallic spirit is essential to their approach.

When Mike Scott formed The Waterboys, ironically in London, he said "I had the intention of finding the other Waterboys, whoever and wherever they were." Since the release of their first single 'A Girl Called Johnny' in 1983 The Waterboys have featured many musicians on their three previous albums 'The Waterboys', 'A Pagan Place' and 'This Is The Sea' and arrived at the present nucleus of Mike Scott (vocals, guitar, piano), Anthony Thistlewaite (mandolin, saxophone), Steve Wickham (fiddle) and Trevor Hutchinson (bass guitar) for 'Fisherman's Blues'.

It was in January 1986 that The Waterboys – they had now evolved into a string band – based themselves in Dublin, Steve Wickham's home city. They began writing straight away, expanding their repertoire to include country, gospel and folk in the rock 'n' roll influences. The Waterboys thrived on the Dublin atmosphere, swiftly becoming well-known among the drinking population, often playing impromptu sets in the city's bars – The Baggot Inn and the Brazen Head are both singled out for thanks on the sleeve notes of 'Fisherman's Blues'. It was during this period that the first side of the album was completed. The band also undertook a hugely successful tour of Britain, Ireland and Europe and played benefits for Greenpeace and the Irish Green Alliance.

Ireland was now home to The Waterboys and in search of more traditional influences Mike Scott moved to Galway early last year. He and sound engineer John Dunford installed a studio in Spiddal House in the village of Spiddal on the north side of Galway Bay and were joined by the rest of the band. It was in this setting that the second side of 'Fisherman's Blues' was written and recorded.

The music features contributions from many renowned Galway musicians – Alec Finn and Brendan O'Regan (bouzouki), Mairton O'Connor (accordian), Charlie Lennon (fiddle) and, taking the lead role in The Waterboy's adaptation of WB Yeats' 'The Stolen Child', Gaelic singer Tomas McKeown.

The Waterboys have never followed a conventional path. They have always moved on in search of new styles and fresh influences, yet they have remained consistently popular as a recording band and as a live act. The musical progressions over their four albums are often subtle; on 'Fisherman's Blues' there is the discernible change between the Irish influences of Dublin and the West coast. Like the Celts The Waterboys have now settled on the very fringe of the European land mass, whether or not they choose to stay there one suspects that their music will continue to explore new frontiers.

RUBY BLUE

Rebecca Pidgeon and Roger Fife are Ruby Blue, although they've now been augmented by bassist and backing vocals for live work and a full band in the studio. Their debut album 'Glances Askances' (1987) covered pop, jazz and folk with fresh, original tunes topped by Rebecca's gorgeously distinctive voice.

The duo recorded a Radio One session last year for Liz Kershaw which was repeated three times in quick succession.

Rebecca also has an acting career which runs parallel to her musical one. She starred in BBC2's glossy advertising serial 'Campaign' and has appeared this year in 'Speed The Plow' at the National Theatre. Ruby Blue's most recent single is 'Stand Together'.

FIGGY DUFF

The name is also that of Newfoundland pudding full of syrup and dates, but the band is definitely not in the stodgy category.

Hailing from Canada, they're now on their fifth UK tour. Frank Maher's accordion carries most of the melodies, with guitar and bouzouki embellishing the music, drums and bass driving it. Pamela Morgan sings in French, Gaelic and Portuguese as well as English, indicating the diverse cultures which the group can draw on. This year they're joined by Kelly Russell, who left the band ten years ago. Kelly plays Celtic harp, fiddle, bouzouki and concertina. His return gives Figgy Duff a quite bewildering array of tones and textures to draw on.

And just what are they like? To quote *The Guardian* "jigs, reels and English country dances as you've never heard them lift the audience into stamping, head-rolling exhilaration."

FLACO JIMINEZ

The undisputed king of Tex-Mex music, Flaco will have you ordering tequila even if you don't like the stuff. Tex-Mex is accordion based, mixing the music of immigrant Austrians and Germans with the Spanish American style of the border. It's a sparkling combination.

Flaco first came to the UK in 1976 as part of Ry Cooder's Chicken Skin band and he's shared a stage with Cooder many times since. He comes from a family of musicians – his father was also a master accordionist – and has helped popularise his region's music worldwide. Los Lobos, Paul Simon and Dwight Yoakam, to name but three, have all benefited from Flaco's brilliance.

His most recent UK release on Cooking Vinyl is 'Flaco's Amigos', partly produced by Cooder and using long-time compadres Jim Keltner and Van Dyke Parks on some songs. The records are great, but you've just got to see him on stage to get the full, sweet flavour of Tex-Mex.

THE OYSTER BAND

The changes in The Oyster Band over the last five years reflect a hardening attitude in the folk circuit. From stalwarts of the ceilidh circuit the Oysters began to revel in the electric mood, mixing rock with tradition and reviving the notion that folk music was born of the people and should comment on life today. The fifth LP 'Step Outside' was a decisive move in that direction.

1987s 'Wide Blue Yonder', with its excellent version of Billy Bragg's 'Between The Wars' and use of Kathryn Tickell's Northumbrian Pipes on 'Lost And Found' was one of the tops albums of the year and this year the band released 'Ride', another topical set which also includes a cover of those well known CAMRA buffs New Order's 'Love Vigilantes'.

The Oysters can still cut it on the dancefloor with the best of them and whether playing an acoustic set or giving the full blooded electric treatment to 'Rose Of England', they're a rousing experience. The old and the new in a fiery cooking pot.

AND ALL BECAUSE THE LADY LOVES

And All Because The Lady Loves are Nicky Rushton and Rachel Collins from Newcastle, two women who employ a direct and powerful approach to making music. Using just guitar, bass, percussion and vocals Nicky and Rachel create a big sound, packed with emotion. But even when they are furiously strumming a political line And All Because The Lady Loves radiate a sense of enthusiasm and enjoyment.

Since forming in 1987 Nicky and Rachel have supported Michelle Shocked, Martin Stephenson, The Rhythm Sisters and Microdisney. Their debut four-track EP, 'Anything But A Soft Centre' was featured by John Peel and earned rave reviews in the music press, prompting Sounds to comment that And All Because The Lady Loves are: "already being hailed as the finest female duo in years."

MIRO

Miro are the leading lights of the new acoustic music scene in London, and the success of Fairground Attraction may propel them to the larger audience they deserve. The group uses cello, strings and deft, unobtrusive percussion to weave a dreamlike music which hints at Left Bank café society but opts to pack a punch rather than sit tight. Leader Roddie Harris, recognising a lack of venues for this kind of sound, started the Troubadour Club in Earls Court as a showcase for like-minded musicians, and it's proved a success. A compilation album 'In The Beginning Tommy Steele' showcases Miro and other Troubadour favourites, and the group has been recording in Stewart Copeland's London studios. Careful whispers suggest a bright future.

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PS: the best and most extensive coverage of the Glastonbury Festival will be found, naturally, in next week's ***NME***.

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ACOUSTIC STAGE

THE LATE ROAD LUNATICS

Jazz/punk seems to be the label that has been attached to The Late Road Lunatics. As with most labels it's not an entirely accurate description, but at least gives some idea of what to expect from a highly unusual and entertaining band. Formed in Hemel Hempstead the present line-up of Andy Coupar (guitar), Paul Human (vocals and poetry), Pete Cawkwell (bass), Ollie Jackson (drums) and Matt Winch (trumpet) has been together for 18 months.

During that time The Late Road Lunatics have completed a hectic gigging and recording schedule which has seen them command a large following, particularly in the south-east of England. Their approach is raw and wry, cutting up musical styles as diverse as jazz and rockabilly and interspersing songs with slices of dry poetic humour. A hard-hitting band which shows a healthy disrespect for musical coventions The Late road Lunatics promise a lively and original performance.

BRENDAN CROKER AND THE 5 O'CLOCK SHADOWS

Brendan Croker is a versatile and highly respected musician, steeped in all aspects of acoustic music. His previous projects inlcude playing guitar on Tanita Tikaram's Ancient Heart album, and working with Dire Straits' Mark Knopfler, a close friend from his days on the northern club scene. But more recently Brendan has devoted his energy to building his own band the 5 O'Clock Shadows, whose new album Juke Box Music features guest appearances by Tanita, Knopfler, and Eric Clapton.

The influences behind Brendan Croker And The 5 O'Clock Shadows include the figures of Blind Blake, Doc Watson, John Fahey, Leo Kottke and a wealth of old-time blues and cajun musicians. Brendan has also been closely involved with fellow Leeds artists The Mekons in their transformation from punk to roots music. Brendan (vocals, guitars), and The 5 O'Clock Shadows – Mark Creswell (guitars) and Marcus Cliffe (bass) – are guaranteed to give a rousing live performance.

THE DUBIOUS BROTHERS

Fronted by the enigmatic Monty Dubious, these non-brothers come on somewhere between cabaret schmaltz and The Glitter Band but the cut the listener down with some devastating wit. One minute you're tapping your toes to a ludicrously happy epic, the next the chorus of 'South America Welcomes The Nazis' is ringng in your ears. A show in the old fashioned sense, Los Freres Dubiosos are happy to point the finger at some of the greater (and lesser) monstrosities that Britain that has suffered from in Ten Glorious Years, See 'em and weep.

INNER SENSE PERCUSSION ORCHESTRA

Batucada, the street sound of Brazil, is the driving force behind the multi-talented Inner Sense Percussion Orchestra. A celebration of rhythm and vitality Batucada is the natural expression for a band of accomplished instrumentalists who introduce brass, sax, keyboards and marimbas to a dynamic percussion performance.

The Inner Sense Percussion Orchestra have performed extensively in this country and abroad for two years, provoking an enthusiastic response wherever they play: "One of the most physical and functional dance bands I have ever heard," says Tony Bowers of Simply Red.

HULLABALOO

Hullabaloo are a 16-piece, highly visual, band who play a distinctive and lively blend of popular dance tunes and concert styles from around the world, particularly Greece and the Basque countries. But their unusual speciality is La Sardana – the national dance of the Catalonia province of north-east Spain.

The origins of La Sardana are unclear. Some people believe it was brought to Spain by the Ancient Greeks, others trace its roots back to medieval pilgrims who settled at Monserrat monastery near Barcelona. Often seen as a cultural expression of the strong Catelonian separatist movement – and frowned upon in the 17th century for being too frivolous – La Sardana has survived despite attempts to ban it by several Spanish governments.

THE BLUES BAND

The Blues Band line-up reads like a Who's Who of British pop and rhythm 'n' blues history. In February 1979 singer Paul Jones and guitarist Tom McGuinness of Manfred Mann got together a band "just to play the blues". They were joined by Britain's premier slide guitarist Dave Kelly, former Family drummer Rob Townsend, and Gary Fletcher, a rock solid R 'n' B bass player who cut his teeth on the country and western circuit.

Ten years on and the Blues Band remain true to their original intention – delivering an authentic, livewire performance of the music they know and love. The band are undoubtedly the finest British blues act both on record and, more importantly, as a live act, thriving on the power, energy and soul of the music. The show is slick and professional, the attitude raw and uncompromising. They play rhythm 'n' blues as it was always meant to be.

RORY MCLEOD

A one man synthesis of world music, politics and fiery vocals, Rory McLeod first came to notice back in 1983 with 'I'm A Rebel' accapella song with Cockney intonation and a bass drum for rhythm. He's been a regular at festivals around the world, and their influences have all rubbed off on his.

Rory has releasled three albums. The first 'Angry Love' featured a title track strong on passion with a reggae rhythm guitar and vocals that made Billy Bragg a wet liberal. Unlike other politically minded muscians Rory sets his personal views happily beside songs about his family.

He's played with Michelle Shocked, as a support act and as her harmonica player. His latest album 'Footsteps and Heartbeats' is his most accomplished. An angry man, but a compassionate one as well.

SONJA KRISTINA

Sonja Kristina needs little introduction. As singer with Curved Air she became one of the best-known figures in 70s rock. Now married to percussionist Stewart Copeland, Sonja has travelled extensively through India, Thailand, Bali and Africa. Musically Sonja has explored the new acoustic scene, which led her back to the Troubador Club in Earl's Court where she appeared early in her career, and discovered a new outlet for her forceful, yet enigmatic lyrics and voice.

Sonja's band features Ty-Lor, brothers Tim and Simon Whitaker, on rhythm guitar, percussion and steel drum, Paul Sax of cajun/punk outfit Howling Sleepers on violin, cellist Ali McKenzie, and bass player John Lodge. Sonja now divides her time between the city and her and Stewart's country recording studio. She studies mysticism and collects religious and magical artefacts and is also pursuing her acting career with appearances in several London Productions.

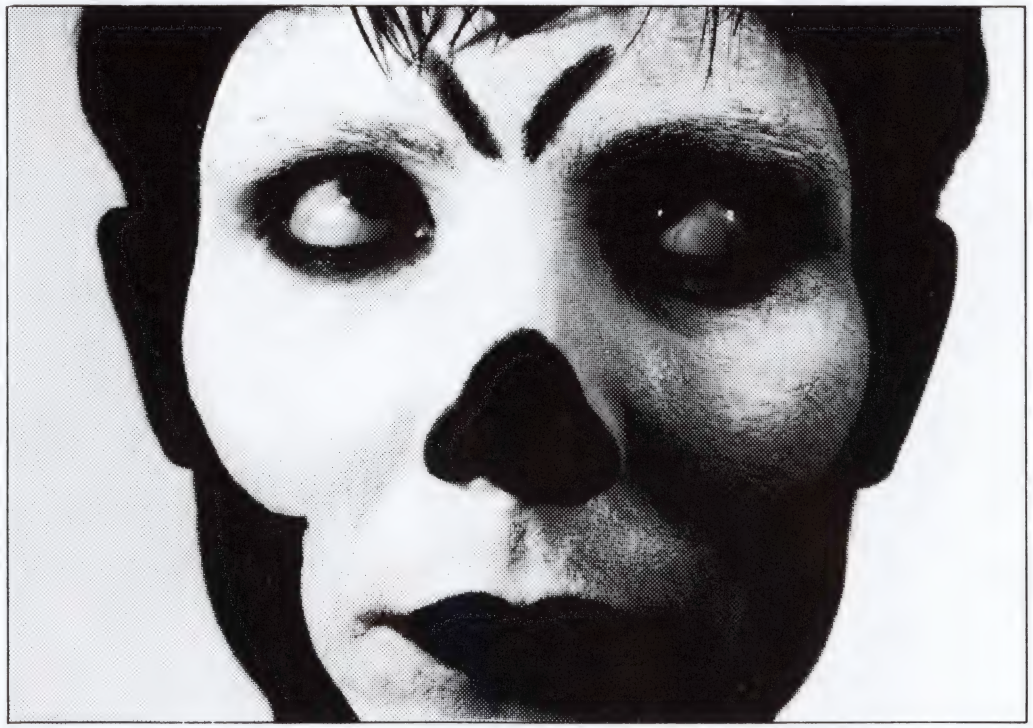
WELCOME TO THE THEATRE FIELD

The Theatre Field has even more to offer this year. With an expanded budget we have been able to obtain the services of many new groups of performers we have never been able to afford before. More than 80 different groups of performers are staging more than 350 theatre events for your delectation and delight over the coming three days.

Theatre Field is once more situated in Plumley's Paddock which is clearly marked on your site map. The Main theatre Marquee, measuring 180′ × 80′ with a very large stage and excellent sound and lighting, fits 1,400 people and will stage shows from 10.00 a.m. each morning until at least 2.00 a.m. the next morning on all 3 days. The Mummerandada Marquee is our second theatre - a more intimate venue with tiered seating for about 250. A Workshop Marquee will provide a large variety of workshops for you to participate in. Around the Theatre Field you will find Nathaniel of Wessex telling stories by his beautifully painted wagon, a vividly patterned pavillion where Centre Ocean Stream and the Kathakali Troupe will be performing their wonderful dances and a weird sculpture built by Helen Rowson which will burst into flame for a fire dance on Saturday and Sunday nights. Many theatre shows will also take place next door in the Circus Field where theatre performers are sharing the No. 1 and No. 2 Arena Stages with the circus performers. Shows will be taking place on the ground all over the Theatre Field as well as much street theatre which will also progress all over the site.

Because of fire regulations we have to empty all the marquees once our shows are finished for the night, so, even if it is raining, please do not plan on sleeping there. The Theatre Field is for performance only so please do not try to drive in there or to camp there - it would be a real bore for us, and even more so for you, if we had to make you move your tent. Being on the periphery of the site, the Theatre Field is a particularly sane and enjoyable patch among the general bedlam of the Festival - please help us to keep it sane, fun and tidyish!

All the performers should be included in the timetabling (except those who have joined us since the programme went to press) but there are so many that it is not possible to mention them all here, so I will just mention the different forms of theatre that are on offer for you this year and some of the leading lights in each area:



PLAYS: A large number of plays are being staged, some serious like the English Shakespeare Company's version of "Zoo Story" by Edward Albee, Not the National Theatre's production of "Measure for Measure" and "Unity" presented by Public Parts; some lighter like Mummerandada's "Hell is not so hot," Desperate Men's "Don't Call Me Love, Love," Nickelodeon's "William and Wilma," The People's Show "Farrago" and the Grand Theatre of Lemmings "Daredevils Show."

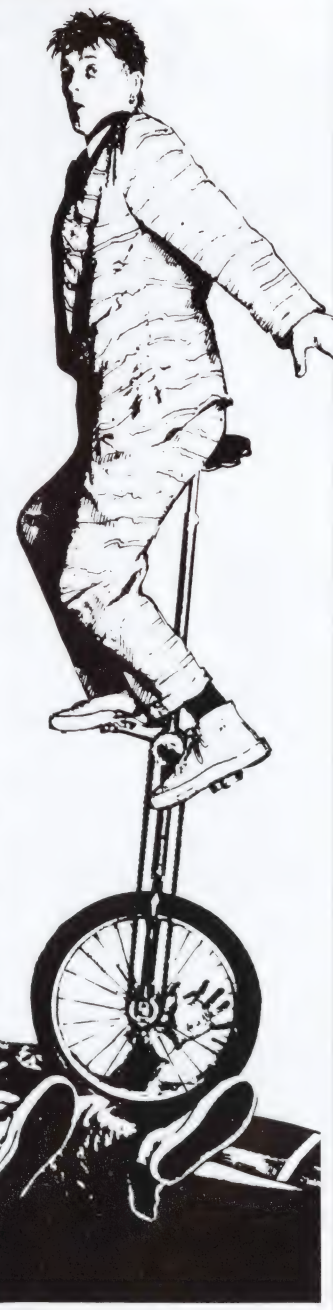
A PERFORMANCE we are particularly pleased to be presenting is Lumiere & Son's "Tip Top Condition," devised and directed by Hilary Westlake - a humourous and disturbing evocation of the human situation.

CABARET: Theatre de Bicyclette, Chris Lynham, Theatro de Existentiale, Sensible Footwear, the Crayfish Twins, Kevin Brooking, Abel Bravo, No Fit State, Cloak 'n' Dagger, the Polite Society and Mummerandada and among those offering cabaret this year.

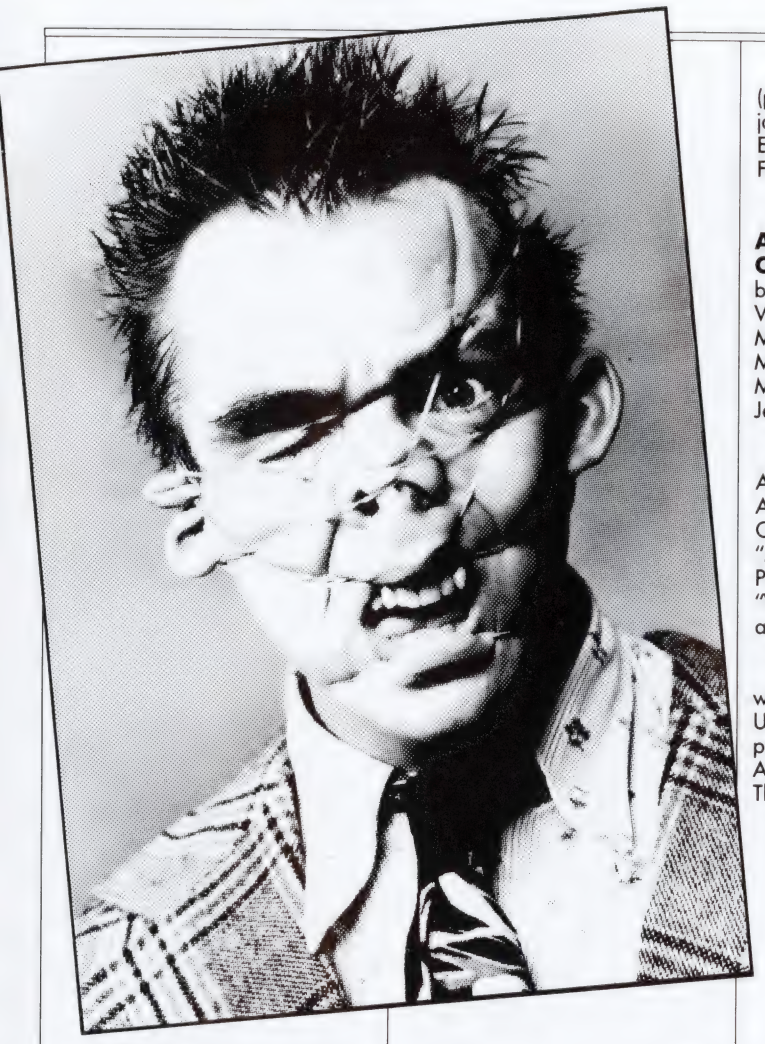
POETS include Attila the Stockbroker, Joolz and Roy Hutchins reading Heathcote Williams' wonderfully evocative "Whale Nation."

MOVEMENT AND DANCE are well presented with performances by The Gambolling Guizers, "Aunt Chrissies's Hats" and "The Wooden Boy," La Bouche's "Chasing the Mirage," Francoise Sergy's "Gold" and performances from Centre Ocean Stream, the Kathakalis from Kerula, Southern India, and an amazing troupe of Gambian Acrobats whose first visit to England this is, among others.

PUPPETRY too is here with three very different sorts of puppet theatres; No Strings Puppet Theatre with a tray version of "Robin Hood," Parachute with their most original handle puppets in a most amusing version of "Punk and Judy" and Moonshadow Puppet Theatre with their shadow puppet version of "Aesop's Fables."



THEATRE



THERE ARE WORKSHOPS (please come and participate!) in jazz dance, drama improvisation, Eastern dance, drama, voice, the Fool, mime, movement and Tai Chi.

THERE IS AN INCREDIBLE AMOUNT OF STAND-UP COMEDY, some of the country's best, including Les Bubb, Skint Video, Mark Thomas, Mark Miwurdz, Tony Allen, The Sea Monster, John Hegley, John Moloney, Brenda Gilhoulie and Jerry Sadowitz among others.

OUTSIDE SHOWS include Avon Touring's "Go For It," Ariadne Production's "The Shining Ones," Avanti Display's "Mousetrap," Des Kay's "Green Policeman," Groundwell Arts' "Winnie the Pooh Meets Rambo" and much, much more.

MIME is also well represented with Jonathon Kay's "Footsteps Under the Carpet" and performances by John Mowat, Animate and the Black Mime Theatre Company.

STREET THEATRE is again well represented, led by the inimitable Natural Theatre Company of Bath and closely followed by Mark Saunders' Chaplinesque rovings, weird and wonderful characters from the Beavers, Frantic Antics, Desperate Men, Nick Nicholas and others including Belgium's delightful Compaqnie Extrémement Prétentieuse.

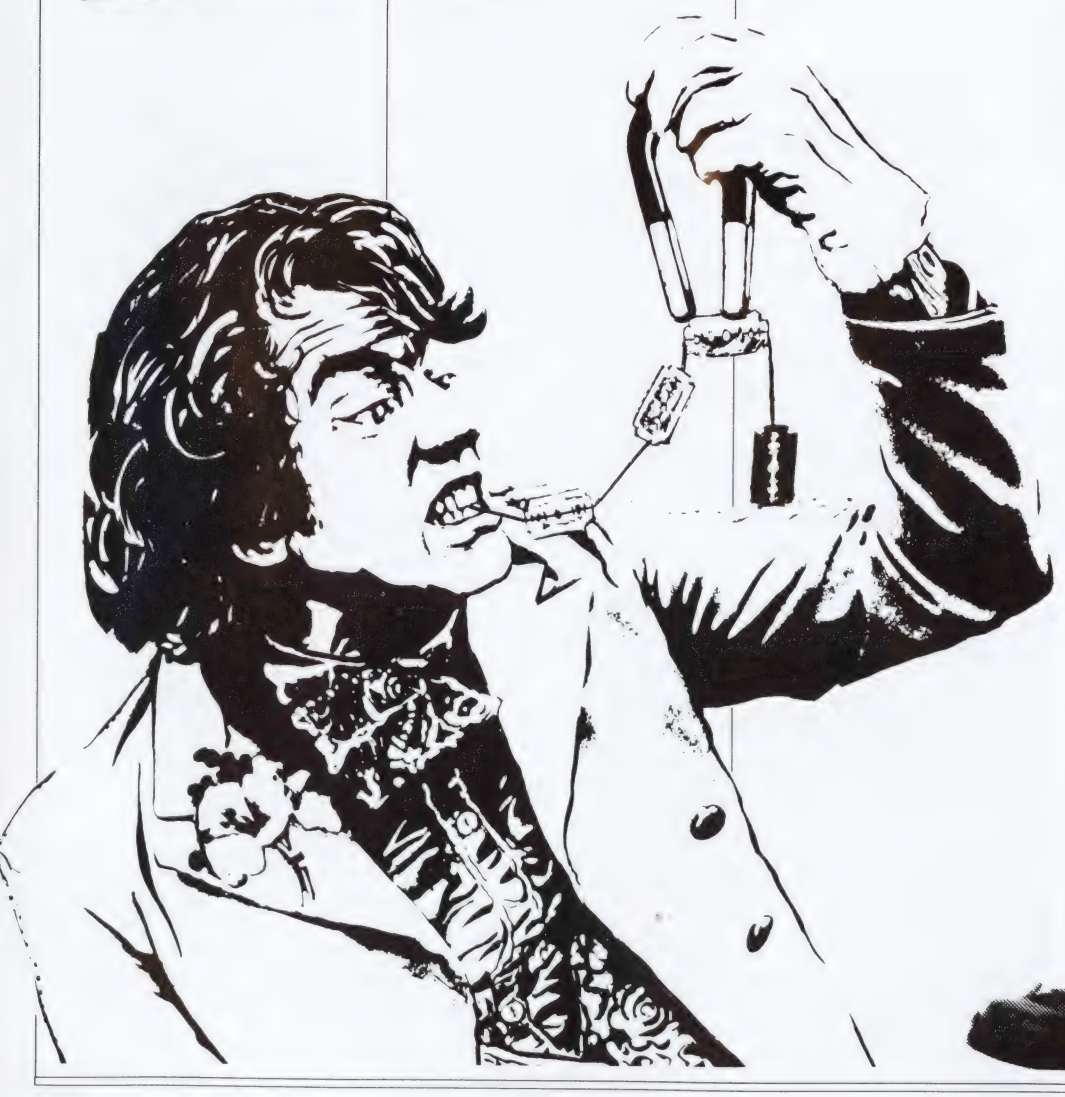
THE SHOWS ARE KEPT TOGETHER by a large team of comperes including Malcolm Hardee, Bim Mason, Paddy Bramwell, Dave Suich, Charmian Hughes and Neil Hurd.

MUSIC is so well represented in other areas of the site that we don't stage much ourselves in Theatre, but we are very pleased to be presenting Harp Start's Random Sound who are a bunch of very young harmonicists led by David Michelsen who will open proceedings in the Theatre Marquee at 10.30 each morning, the Inner Sense Percussion Orchestra whose processional band will tour the site with huge lobsters and other weird objects in tow!

THERE IS MUCH MORE ON OFFER that we don't have room to describe save to say there will be magic, clowning, fire shows, Omelette Broadcasting with hysterical drama improvisation, Environmental Bicycles, Queens of Arts and people who make a living making noises on squeaky toys!

Where, outside the Edinburgh Festival, (and there you have to walk a lot further!) would you find so much on offer in the way of Theatre anywhere in the world? It's been great fun organising it. Come and join in the fun - and we hope you have a lovely time.

Because of the very large number of acts being staged in the Theatre/Circus Field each day the timetabling is very tight. As far as humanly possible we will stick to the times printed in the timetables, but please bear with us if we have problems. Updates will be placed on blackboards outside marquees.



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fresh TRAX

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We're looking for ***fresh trax*** - original songs which have not yet been released as records.

The theme is 'the future' and the judges are:

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To enter simply send your song on a cassette by August 31st 1989 to:

Fresh Trax, GMB, Thorne House, Ruxley Ridge, Claygate, Esher, Surrey KT10 0TL

Leaflets with more information about the competition are available from the seven Workers Beer Company beer tents at this festival.

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CIRCUS

NEW CIRCUS COMES TO GLASTONBURY

In previous years various jugglers, fire-eaters and circus skills workshops have enlivened the Theatre Field, but this year we have set aside a whole field (Butts Long Field, clearly marked on your site map) in which to stage New Circus, human skills acts and two very large spectaculars.

Circus Burlesque will be performing their new circus adaptation of Alice in Wonderland, and the Burlesque Big Top will also be our main circus venue with a huge variety of human skill acts taking place each day and well into each night. A workshop marquee and dome will be the centres for a large variety of circus skills workshops. There are 2 Arena Stages which circus and theatre performers will share, a large Arena space for the different spectaculars and the whole field will be used by many outside performers. This field, like Theatre Field, is for performance only so please do not try to drive in or to camp there as we should only have to move you on.

TRAPEZE: A large trapeze rig takes pride of place in the Circus Field, and for at least six hours of the day you, the punter, can have a go! There will also be demonstrations by experienced flyers on this rig. Skinning the Cat a new female trapeze duo from Bradford will be bringing their own rig as well as staging stunning shows from it with music and extraordinary costumes. We are also delighted to have Andy Watson and Jacquie, ex-Cirque du Soleil performers with us. They are World Championship aerialists whose fast-moving, exciting and dangerous cradle act should have your hearts in your mouths.

Full Circus Shows are being provided by Swamp Circus, Circus Burlesque with their new production of Alice in Wonderland, Hi-Five accompanied by Music from Los Primos, and Theatre Attrape (who also run the Ecole Sans Filet Circus School in Brussels, Belgium) will be presenting their exciting Cirque du Trottoir for the very first time in England.

So many different acts are being staged in the Big Top that it is impossible to name them all but they include juggling, acrobatics, ring and club work, magic, firework, clowning, ball spinning, diablo and stilt work among them from such exponents as Mummerandada, Firefly, The Dangerous Duo, Tak 'n' Tat, Clinch, the Norfolk Mountain Rescue Team, Bart Landenburger, Annie Hall, Scratch, Balletico Fantastico, Haggis and Charlie, and Fluke. These shows will be compered by Tom Podd and others and linked by clowning mini-sketches from Comic Capers and Mr. Cucaracha.

Among the outside performers are Splatman, the Tickled Pink Fruit and Vegetable Circus, Circo Beserco, No Mean Feat, Lucy Wisdom, All Stars Circus Troupe, Seb Shaw, Kim Tilbrook and the Grand Theatre of Lemmings.

The Workshop Marquee has day-long workshops in juggling, unicycling, acrobatics, stilt-walking, club-swinging, ball-spinning, diablo and devilsticks led by Balls Up Jugglers plus a warm-up session each morning from Simon Edwards, Tai Chi and Acrobatics workshops from Swamp Circus, a devilsticks workshop led by Scratch, a Custard Pie Workshop and Tickled Pink Circus and tightrope tuition from Kate Verncy and Shoestring Circus. There is also a wonderful Freefall Machine which you can go on where you spin yourself up and down, round an round and quite lose all sense of gravity.

Slack rope work is demonstrated by John Lee and also by Brian Andro, two of the country's leading exponents, Bernie Bennet does **tightrope,** and two of the country's leading **high-wire** acts, Zac Carlino and Derrico Alzanas will also be with us. Ace **trampolinists** Wax 'n' Wain will be performing, the amazing **Pioneers Acrobatic Troupe** will be with us, and there will also be several stunning displays of **bike riding** by the Freestyle Display Team.

Our two main arena event **Spectaculars** both involve dragons. On Friday night the Belgian Theatre Atrappe will present **"Jeu du Dragon"** a stunning visual piece which will include fireworks and be most impressive; and on all 3 days of the Festival the Inflatable Theatre Company will present **"St. George and the Dragon"** a very large scale drama involving St. George, a fair princess and an 80' inflatable dragon! For both these arena events it is essential that the crowds remain behind the ropes that we will be erecting as we don't want anyone to get hurt.

We are very excited by the addition of Circus to the Festival; there is a huge amount of variety and skill here and we do hope you will enjoy it all.

ONE EARTH ARTS

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Come and see us in the Greenfield or contact Sue at the address below.

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GREENFIELD '89 A CELEBRATION

An Exhibition of Practical Alternatives

A world in which we are able to take real effective care of our environment can seem very far away sometimes.

All of us that come to the Greenfield are expressing, at some level, our desire for a better balanced future for our planet, ourselves and our children for we are all ONE.

We haven't had an experience of that vision as a point of reference and the examples are fast disappearing i.e. the tribes in the depths of the Brazilian jungle are now travelling about with rock stars to raise cash to mark out the borders of their reserve. Nothing will or can be the same any more. There is nowhere to hide and everything that you do has some effect on every one else.

So, what do we do individually or collectively? The plethora of demands are pressures laid on our laps and accepted as normal living makes it difficult to maintain a positive vision of the future as, daily, we are forced, it seems, to compromise our ideals in order to get by.

It is important therefore to keep open the thin lines of communication and the NETWORKING of the 'Green Movement' in all its aspects and diversities so that we may have an overview of the Green Society as it develops and learns.

GREENFIELD is a gathering and a celebration of green thinking at all levels.

More than ever, this year, I feel the potential of the Greenfield as a truly stimulating event, a platform for Green optimism and venture.

The Greenfield is a place where the Green movement can look at itself in all its faces to question, change and have a good laugh at itself.

We aim to promote, network and exhibit as much as is possible, the social, political, spiritual, technical and ecological awareness that lies under the Green Umbrella.

The WORLD, Mother Earth Our Planet is becoming a seriously damaged habitat and it is no longer possible to contemplate 'dropping out' because there's nowhere to drop out to.

So drop in to the GREENFIELD (how's that for a link) and contribute. The team that put this festival together draw the outlines, it is, You Most Venerable Punter, who fill in the shapes

AND REMEMBER

You can't consume yourself out of trouble

KING'S MEADOW

The King's Meadow. The top field on the site; will this year be dedicated to the Sacred, Ancestral knowledge.

A field in which an Ancient Oak grows, will this year be offering teachings and space to connect with our collective attunement with all Life.

These teachings will be offered through the Sacred Circles of the Labyrinth, the ceremony and dance of the Canadian Indians, Meditation, story-telling, chanting, Dance, oracle and any ways Spirit would like to talk with us personally and collectively.

All are invited in Love and Light to bring and share.

THE INFORMATION AREA

Our world is in crisis, ignorance has brought us to the edge of ruin. Information is the key and information is at hand.

The rapidly expanding green area of Glastonbury festival has a wealth of much needed information. The intention of the information crew is to guide you towards the persons or groups who hold that information. Other functions are to store display and distribute important information which you may wish to communicate. Open your ears open yours eyes open your hearts, celebrate

THE HEALING AREA

The healing area in the green field is the place to go when you begin to tire, feel weary, have backache, need homoeopathic 1st Aid, or if you just feel like spending some time laying back and letting someone care for you. We have several people doing Shiatsu, Touch for Health, massage, crystal healing, Reiki, Bach Flower Remedies, laying on of hands, Colour healing, Counselling, to name but a few of the alternatives available.

WIND & SUN

The planet is dying. During the last two hundred years its resources have been squandered, its air and waters polluted, now the ozone layer is punctured, the climates are changing, forests are being destroyed and the next 'Chernobyl' might be just down the road.

Yet every day as much energy is given to us by the wind and the sun as we generate from burning coal and oil in a whole year – and ways exist of using and conserving it. Electricity can be generated without producing radiation, acid rain or global warming, – and more cheaply than everything else. The time is overdue for a sane sustainable energy policy, we have the technology, all that is lacking is political will.

To prove the point Wind & Sun and the Centre for Alternative Technology have on display some of the latest wind generators and solar panels and are using them to power lighting and PA equipment. Also books, information and advice can be obtained on all types of renewable energy question. Come and see the alternatives!

INTRO

This is my first time as co-ordinator on the Greenfield, or any other festival come to that and I've tried to make a few changes whilst maintaining some old favourites.

So; THE KINGS MEADOW will have its EARTH MYSTERIES run by STELLA JOY with BRUCE LACY, RICHARD & DREW the LABYRINTH and as special guests this year from Quebec, ONDINOC. Ondinoc are a group of Amerindians from Quebec (although I believe at least one comes from PERU) they are taking their Dance/Ritual/Invocation entitled

'PORTER des PEINES du MONDE'

That's French, by the way. They are taking this all round the World and Pilton is the first port of call. ONDINOC will be peforming all through the festival and will be willing to run discussion and workshops. The rest of KINGS MEADOW will be for camping as usual. IMPORTANT: There are WILD ORCHIDS in Kings Meadow, please look after them and DON'T PICK THEM OR ANY WILD FLOWERS THAT YOU FIND.

Moving down the hill to GREENFIELD itself we will find PETE BROWN and his BREAD KILN, Pete has been a contributor to the festival for many years and is well known by us all. We have the CHILDRENS' AREA run by INDRA (we filched her from the main site Kids area but Stefanie assures me I'm forgiven) Indra has arranged CRECHE facilities and there will be a LOST KIDS AREA as well. The entertainment for children includes; CROISSANT NEUF children's circus and WASTE NOT; The Avon Scrapstore children's theatre/workshop. There will also be SWINGBOATS, ROUNDABOUTS, TRAMPOLINES and much more. THE RAINBOW CIRCLE & OAK DRAGON CAMP GROUPS will be on site and providing various facilities including the site crew kitchen SAUNAS SHOWERS, HOT TUBS HEALING DOME and much more.

GLENNIE KINDRED will run the HEALING AREA AS USUAL and she has invited HOMOEOPATHS, HERBALISTS, ACUPUNCUTURIST, YOGA & T'AI TEACHERS not to mention OSTEOPATHS, MASSEURS and a whole range of HEALING WORKSHOPS of every description. All the practitioners will be available for consultation and treatment.

The TIPI CIRCLE will be here as usual and we can expect all manner of DANCING and SINGING to occur spontaneously.

There will also be a whole range of STALLS selling FOOD, CRAFTS, CLOTHES, BOOKS, JEWELLERY and INFORMATION.

Moving on down to the CREEP GROUND (including the Little Creep for parking) we have RICHARD OLDFIELD who has put together an exciting POLITICAL FORUM with many important guest speakers involved in the Green Movement Worldwide. Information and details can be found in the Greenfield/One Earth Programme.

Close by you will find THE ALTERNATIVE TECHNOLOGY CENTRE housed partly in Beautiful GEODESIC DOMES. Run by ADRIAN HOPPER, this year we offer many practical alternatives at a grass roots level (unless we can get some tables to put the displays on). We have WIND GENERATORS, SOLAR CELLS WIND & SUN, GREENDESERTS ROADSHOW SPIRIT OF CONSERVATION, F.O.E., GREENPEACE, SURVIVAL INTERNATIONAL, S.H.E., A.R.K.

For the entertainments we have MEET YOUR FEET, JACKIE WHITREN & JOHN CARTWRIGHT, DHARMA BUMS, DEN RAY & DREAM WAVE & THE ARIADNE THEATRE COMPANY WITH KATHY JONES and her mystery play 'THE SHINING ONES'.

And to finish where you come in, the first thing you see when you enter the Greenfield Gate will be THE GREENFIELD INFORMATION STATION run by SHAMUS JOY. Here you will be able to find all the stuff on the Greenfield you need to know and messages can be left information exchanged all for your convenience and enlightenment.

And finally around the site at various venues and bits of open ground you will find MORRIS DANCERS, JUGGLERS, BUSKERS, FIRE EATERS, CIRCUS ACTS, PUPPET SHOWS, ROVING THEATRE, MUSICIANS, ARTISTS (of every persuasion) and many fine Restaurants, Cafés and Cabarets.

Details of all these can be found in the GREENFIELD/ONE EARTH ARTS PROGRAMME and at the information station.

HAVE FUN

THE GREEN FUTURES ARENA

The Green Futures Arena (GFA), located in the Greenfield area, is the focal point for debate, discussion and speakers at this year's festival. It also contains a variety of information displays and exhibitions staged by Friends of the Earth, Greenpeace, Survival International, the Green Party and many others.

Most of the debates and discussions will take place in a large marquee set aside for this purpose (next to a friendly café area where discussions can continue afterwards). There is also a smaller dome for any spontaneous workshops etc. That may arise, as well as a "Speaker's Corner" soapbox.

The programme of discussions and debates is as follows:

Friday
10am–12: "Peace in Our Time" – Speaker's Forum.

1pm–3: "International Greens" – Solidarity Rally.

4pm–6: Subject to be arranged.

7pm–9: "What Price Freedom" – The state of civil liberties today – Rally.

Saturday
10am–12: "Energy for life" – Speaker's Forum.

1pm–3: "Love the Rainforest" – Rally.

4pm–6: "Getting it Together" – The Green Movement and Strategies for Political Effectiveness – Speaker's Forum.

7pm–9: "Liberty or Purity" – Sex and Relationships in the Age of Aquarius – Open Forum.

Sunday
10am–12: "Paganism vs. Christianity?" – Debate.

1pm–3: "Land Ownership" – Speaker's Forum.

4pm–6: "Recreational Drugs in the 21st Century" – Speaker's Forum.

7pm–9: "The Future of Festivals" – Open Forum + invited contributors.

ONE EARTH ARTS VILLAGE

A new and exciting project for this year's Glastonbury Festival is the creation of the One Earth Arts Village where the Arts, Dance, Drama and music of the foremost world cultures can be experienced in a "village" setting.

Bringing people from many cultures together in this important way will facilitate and encourage cross-cultural understanding through the teaching and sharing of *our* Arts, crafts, music and dance – and with wonderful opportunities for relaxing together in the cafés and restaurants and on the village green.

Our concept is to break from "Rock Show" tradition and re-establish (if only for a brief weekend in the year) the relationships between the culture of the Arts and our diverse ways of living. By creating a village, we can challenge the artificial separation of "us" and "them", performer and audience, producer and consumer.

Although a fine performance marquee will be provided, fully equipped for shows – on stage and in the round – the most vital aspects of One Village life will be participation, interaction, workshops and sessions. Diverse but related activities all around our "village green".

Visitors can "have a go" with us, choosing between many activities. From early morning Yoga sessions, Circle Dances and body/voice/movement events to helping make a traditional Sioux tipi, or build an "African" hut of Somerset reed. We will make masks for drama and ritual, paint and decorate, carve wood, make pots and fire them in an earth kiln, tell stories and sing songs, try traditional cooking or fabric design, make percussion instruments and play them, build a percussion "tree", make a video, try a digeridoo, or play your instrument in the Scratch Circle Dance Orchestra!!

Browsing around the many stalls, visitors and performers alike will find World Music on tape and record, musical instruments, clothes, jewellery, our own One Earth T-shirts, foods and perfumes, toys and games, books, and exhibitions of vital environmental interest.

In the centre of all this, the Village Green with trees, decorations, hand made tables and chairs, a focal point for spontaneous creativity a well as music, dance, and drumming into the night.

This event is dedicated to all who freely teach and willingly learn, and we hope that you will want to be there to participate, to learn, to teach, to give and receive, to offer support, help and guidance towards a sustainable One Earth community no longer torn by war, ravaged by pollution, stressed by de-forestation, erosion, hunger, desertification and cruel greedy exploitation.

One Earth Arts invites you to be there, be part of a statement about ourselves, our creativity and the earth, the one earth.

WORKSHOPS

A full programme of workshops and participation events is offered in both "formal" and "informal" situations. All arranged workshops are listed, so look up what you want to go to. The rest is created spontaneously as the creative chemistry impels us to active participation and brings us together to learn and teach, share and express. Our "create it yourself instant workshop kit" is available at all times to all people, come rain or shine, out on the green or away in a quiet space.

You do it! We've done our bit.

VILLAGE GREEN

Common to all cultures is the village, the social unit that many of us living today have not experienced and can be said to be an endangered social species! Here in the ONE EARTH ARTS SPACE, the Village Green is our heart centre. It's the place for meeting, talking, sharing, dancing, singing and for community meetings.

Here at Glastonbury Festival our Village Green is semi-enclosed by walls of wood and reed, cloth and string – works of art in their own right.

ARTS AND CRAFTS

The Arts and Crafts tent is the focus for all those activities needing materials. A wide range of stuff is available for painting, potting and weaving. Rag and scrap for collage and poles and mud for hut building. This is where you come for a chance to really get into it. Lend *your* creativity to ours and what a SITE we can make! The MASKARRAY team is on hand for general artwork and in particular, Mask Making. You can make your own mask here and create your own character for the drama.

Fancy a complete change of clothes? Here too you can make your own. With BATIK and other fabric techniques, all manner of extravagant and exotic creations are possible. Working here with us, SHAHEEN MERALI and artists from London's ONE SPIRIT GALLERY and Community Arts Venue are offering a whole range of World Arts ideas that you can try.

If Sculpture is your bent, come on up! Large lumps of wood await your sculptural talents with guidance, tools and advice from JIM and DOMINIC of Bristol's Sculpture shed. Find them working around the village green.

We also have Musical Sculptures created by TONY DALE of Rhythm Shop and, of course, YOU.

Also, there are animals to cut out and paint (see Andy of Maskarray). Pots to be made and, if time, fired in our EARTH KILNS, flagpoles to be painted and erected and not least, a traditional hut to build from poles, reed, mud and grass. The hut and other brilliant One Earth creations are being organised by members of the LABYRINTH DESIGN team from Wales. Come and find them. get involved. We hope of course, to finish the hut before Sunday so you can experience great beauty in simplicity and get a sense of the natural lifestyles lived by the majority of the Earth's people.

STALLS, FAIR TRADING AND EXHIBITIONS

On stalls too numerous to mention individually, you will find conclusive evidence that our Global Village concept is finally here. Not only music from all over the world on tape and disc but items of great interest from the hands of the finest crafts-people. Almost everything on sale and display is hand produced and is non-reliant on exploitive practice.

Leading the way to World Fair Trading practice is TRAIDCRAFT alongside the Norwich Fair Trade Co-operative, GLOBAL EXCHANGE. As well as craft items and clothes, you can buy tea and coffee and other beverages produced by co-operative communities in Third World Countries whose crying need is to be properly rewarded for their work on the field and in the workshop.

Based in Cheltenham BEAT THE BORDER organise musical and cultural events in halls and schools, bringing the finest world musicians to the South-West Midlands. Their stall is displaying material relevant to their produce, showing the relationship between the producers and their home culture. Check them out!

Beautiful Batik design from ADJWINKA and Beads by ERICA of Oxford offer a chance to make your own body decorations.

Several stalls offer African Musical Instruments and are run by musicians themselves – so, always a chance for a "SESSION"!

PERFORMANCES STAGE AND FIELD

ONE EARTH ARTS VILLAGE welcomes APU an exciting Pan-Andean acoustic band from Cusco, Bolivia. The theatre group AK 47 performing their show "Hey Nicaragua". The performance poetess SU ANDI. AFTER HOURS the excellent Irish Folkband and perhaps the greatest British based African Dance Company ADZIDO. From Northern Ireland, the wackiest Mummers Play and other folk frolics by ARMAGH RHYMERS.

Great Folk Dance displays by BALATON and DOINA with BEN BADOO'S Drama Group performing "Marriage to the Devil". Sounds from Bali by the DARTINGTON GAMELAN ORCHESTRA and a show by the DODGY JAMMERS should prepare you for the dance of the ERITREAN CULTURAL TROUPE. The ESSENTIAL DANCE BAND who specialise in Breton and Balkan music have a huge Circle Dance repertoire and will play for dancing every morning and for a FEST NOZ (Breton Folk Dance). Circle Dances taught by MANDY DE WINTER. Also playing for dancing and teaching tunes the FREEDONIA STATE ORCHESTRA who play for dances and dance for players. FIGGY DUFF the fine Folk Act from Newfoundland finish off Sunday night for us while HASSAN ERAJI and ARABESQUE bring the brilliant music of North Africa alive for us to enjoy. Ancient strands and modern weaves distinguishes the INVISIBLE OPERA COMPANY which features at least one very well known musician and INNER SENSE PERCUSSION could well be the Salsa sensation of Salford while JOHN LITTLE EAGLE and his Sioux Dance Troupe show us the ancient steps which sing the song of his people. Also dancing are KUMINA from St. Paul's, Bristol and LULI WISSAM who dances to the pulse of Arab/Egyptian tradition. Bringing Dance, Drama, Drumming, clothes and Hair-doo's alive, LANZEL AFRICAN ARTS perform and teach all weekend as does Rap Poet MUHAMMED YUSUF. Poet HENRY NORMAL does it all over the field whjile MABSANT the brillian Welsh Trio have a stage spot.

One of our highlight performances will undoubtedly be given by the NIOMINKA BI N'DIAXAS BAND combining African and Caribbean rhythms, old forms, new style, new message, this is a great Reggae act. Don't miss this one! Britain's finest Kathak Dance performance will be given by NAHID SIDDIQUI and her musicians and the blended Aboriginal/African/European music of OUTBACK promises great pleasure. Chanting and spirit raising community music is brought by PRANA while in JOHN PERKINS we find one of the finest English Sitar players. RHYTHM SHOP offers Musical Sculpture and percussion workshops. JEREMY and PHILLIPA SANDFORD are two of our roving café soirée musicians, they may also get you dancing! More roving musicians are the excellent local band JIGGERY POKERY. With Sam Alexander's SCHOOL OF SAMBA you're unlikely to stay still and very likely to learn some new rhythms while the stunning Guinean Band MORCIRE will truly astonish you!

The ancient arts of storytelling are explored and developed in workshop and performance by TIM BOWLEY (Spinning Tales) and Lenny Alsop. Another weaver of words Nick Toczek could well have you in stitches of mirth. He's the "MC" too. SOUL IN MOTION remind me of the message we received at One Earth Arts scrawled on an envelope – "Postman, postman, don't be slow. Be like Elvis – go man go! Tribal Laughter explore music galore SHELDON and SIMON play the most amazing Guitar Duets you've ever heard and VAJAHAT KHAN'S late Friday Ragas could well be the "night cap" you need to help the curry go down. ZOOTS and SPANGLES take us back to high energy of 20's, 30's and 40's Dance and, taliking of energy, ZUMZEAUX stun and delight alike with their Cajun blend of Swamp Swing and East West Boogie. Poems by WRECKLESS ERIC will pop up all over the place, and not least, songs by SINGLE BASS will inspire those who've long desired a new voice singing to a fine instrument.

ONE EARTH ARTS VILLAGE

Allegorical Significance to Everything

FOOD AND COOKING

SMELLS. GOOD SMELLS. WHAT'S COOKING?

Many fine foods that's what! All great cultures have known that brilliant cooks are to be held in high esteem. Culinary excellence is certainly (and rightly) known as Art.

Come and find great Indian and African Cooking at the Restaurant of the KWAME NKRUMAH Co-Op from North London.

THE LANCEL AFRICAN ARTS COMPANY who are performing and running a series of workshops on aspects of African Culture and lifestyles are including African Cookery in their programme. Find them in their own tent at the top of our field.

Nearby, the Café is offering a wide range of good foods and beverages for breakfast, lunch, tea and supper. You can also find a crêperie and a Kebab stall.

Also, the ERITREAN CULTURAL TROUPE, as well as promoting their vital relief work are offering their own choice delicacies.

Please, if you can, bring your own utensils, or re-cycle disposables. Disposable stuff is bad for the environment, no pleasure to use and is a curse when it becomes litter.

LITTER IS TO BECOME AN ENDANGERED SPECIES,

WE ASK YOU ALL TO ACTIVELY SUPPORT THE PROCESS!

SPINNING AND WEAVING

It would have been possible (if only we'd thought of it before) to have sheep and goats here, and show the whole process from shearing the beast to the finished cloth as has been practiced the world over and is common to all cultures (ESKIMO'S? I hear you say) . . . well, nearly all . . .

Peoples the world over have developed their own variations of shearing, carding, spinning, dying, weaving, cutting, sewing and wearing the cloth for warmth and decoration.

See anyway (and have a go)! Spinning by BEE, BERYL and FREDA.

ONE EARTH CONCEPT

The concept originated with the awareness that culture and ecology are inextricably linked and that every single society on this planet was originally shaped by the local ecology as much as any other force or factor and in turn the human communities shaped their local ecologies.

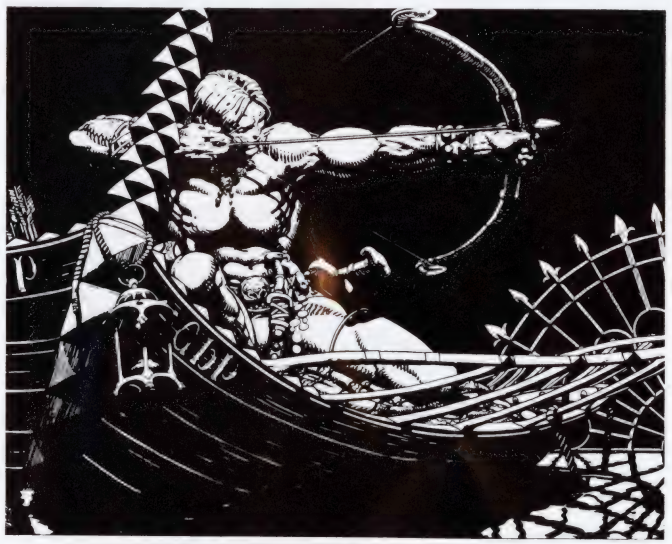
In its haste to pursue materialistic goals, our consumer society has ignored the needs of the Earth, and alienated many people who have become separated from their mother culture. Whether it be Africans living in the heart of Birmingham's "concrete jungle", or even indigenous British people whose villages have been swallowed up by the spread of urbanisation, or who have been forced to gravitate towards the towns and cities, simply because that is where the only chance of employment lies.

One Earth Arts seeks to overturn the idea that everyone is here to "consume". Rather that you, the public, have the potential to make a record, as well as buying one, or write a poem, produce a painting if you like. Basically to rediscover your culture through many potential processes, and this is the fundamental principle behind the One Earth Arts concept.

THE COMMON GROUND INTERNATIONAL EXHIBITION

"A great and worsening disease is afflicting the Earth. This Exhibition describes its causes. Now we understand it, we can cure it. If we want to."

So writes David Attenborough as an introduction to this powerful and highly relevant Exhibition. It is here for *One Earth Arts Village* by courtesy of the Margaret Pyke Trust and by the apparently tireless efforts of PETER KEMPIDOO. Peter can be accurately described as a 'World Citizen and Eco-Activist'. His writing, teaching and Film Making skills coupled with the experience of being a peasant farmer for twenty-five years in a Caribbean Village, give him access to a profound overview. An activist for Global Village, Peter is a welcome presence.



100% COMBUSTION

Once again the waste wood fuel freaks are hard at work in the Green Field. Kate Woodhouse is potting again, this time in the Whole Earth Village, with a no-cost adobe dome kiln, to demonstrate the formula Zen + Clay × low technology + high participation = 100% combustion. Get in on the act early for maximum yield!

Also, Pete Brown is baking that yummy bread again. Last year amid scenes of near riot of a total of half a ton of this primal delicacy was gazumped hot from the oven so fast that Pete himself often went hungry, and finally a dog ran off with the one last loaf he kept back for breakfast. The secret (said the dog later) is in the recipe, which includes organic wholemeal and *soya flour*, thus turning the humble beggars crust into a rinky-dink complete first class protein, fit for vegans, babies, heroines, orgone freaks, gothic punks, space aliens, dogs and Sir George Trevelyan. This year production is being increased by building an even bigger smokey Joe woodfired oven, and volunteers are urged to develop body, mind, spirit and astral energy on the folksy Sicilian bread kneader. They might even get a free cosmic slice. So remember: all you need is love and Pete Brown's bread, and a bio-degradable crystal vibe dragon energy generator overdrive facility-activator. (Luke 4:4)

Also happening in the G.F. is the world premier of the first ozone-friendly lash-up crucible furnace, fueled by our very own charcoal made on site. A local shamanic group intends to recast Excalibur in bronze! Can they do it? You gotta believe it!

Be there phreaks!!!

ONE EARTH VIDEO ARTS

One Earth Video Arts intends to take full advantage of recent exciting developments in the field of video recording with the introduction of a new broadcast quality format 'S VHS', it is now financially and logistically possible to exhaustively film the best part of some forty or so performances in the One Earth Marquee, together with the action taking place in and around the village. The raw material, resulting from some forty to fifty hours of filmed footage, will then be distilled into Edited Versions lasting from 5 minutes to seven hours in length. Ultimately, we believe the exercise will help to turn a previously figurative truth into a literal one; that of the Festival being staged for a "world audience".

Apart from the great potential resulting tapes will have as regards "entertainment", we feel the work will have potential for use as an effective tool for the promotion of "Green Politics", together with concepts relating to One Earth Arts Events in particular and "world music" in general. The future of Television, we are told, lies in the "SKIES" with Satellite T.V. Don't be fooled! The future of Television lies "down to Earth!"

Video is vital to the success of One Earth Arts as an ongoing Arts Co-operative and this wonderful event is our first subject. Welcome to the cast list!!

LE PORTEUR DES PEINES DU MONDE

presented by ONDINNOK inc.

As we are about to turn to the XXI century and the third millennium time speeds up in many vital issues for Man such as, Air, Water, Earth and Peace. Out of breath, Humanity looks upon itself. So does the American Indian, plagued since the arrival of the white man by alcoholism, poverty and violence. There is a lot to do, there is a lot to change . . .

In an effort to strengthen his links with his ancestors and to re-affirm the role of Native American as Earth Keeper, Yves Sioui Durand created LE PORTEUR DES PEINES DU MONDE in Montréal, in 1985. To cure earth and man, we have laid on the ground two medicine wheels. They are made of seeds of corn, beans and lentils. They symbolise the offering to the land as well as the hunger and the spill.

The ritual tells the story of an old man, crushed by the burden of his past and memory, by all his old wounds. He represents the American Indian. Called by the sound of their flutes, he will travel south with his quechua brothers, into their magic world. Then arrives the western world, pictured by a green cow-boy: he deprives him of his sacred land and let him in a dump full of trash and alcohol.

He then hears the song of the old caribou hunter. That gives him hope and strength. He stands up, takes his death on his back and walks through the fire to renew his life.

LE PORTEUR DES PEINES DU MONDE blends traditional and contemporary music, natural material and technical effects, past and present, the ancestors and the young generation. We must hold to our roots but we are here, now.

We believe in the power of words, songs and images to make us SEE and ACT clearly.

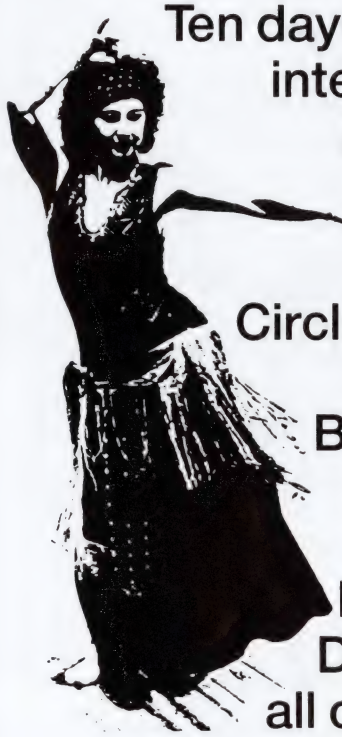
Tonight, you will hear and see Jean-Baptiste Jean-Pierre and Veronique Régis, two members of Montagnais Nation, caribou hunters of the North; Denis Kistabich, Roger and Harry Wylde, Algonquians of the West; Efraïm Guttierez and Carlos Ditmeyer, Andes quechua of the South and Yves Sioui Durand, Wendat of eastern Canada. Catherine Joncas will picture the Western World.

American Indians are deeply concerned by the destruction of environment. They have seen their land torn apart by "civilisation" and "progress". But they survived and so did their language and culture. We are proud to share that richness with you.

GLASTONBURY

International Festival of Dance

AUGUST 25th to SEPTEMBER 3rd 1989



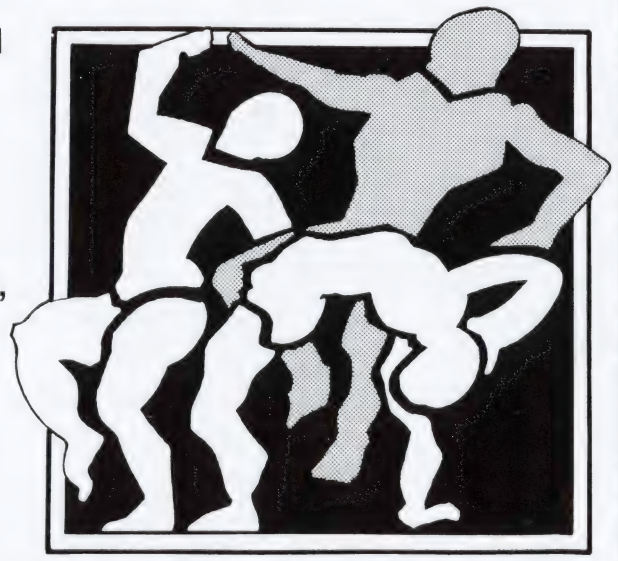
Ten days of colourful national and international dance featuring a host of displays, events, workshops and performances.

Circle Dancing, Contemporary Dance, Square Dancing, Ballet, Asian Dance, Morris Dancing, Body Popping, Ballroom Dancing, Arab-Egyptian Dancing, African Dance, Flamenco Dancing, all culminating in ten hours of

"Dancing in the Street"

For further details and booking information contact:
Carla Billinghurst or
Peter Williams,
Room C9,
The Assembly Rooms,
High Street,
Glastonbury.

Telephone:
(0458) 34677.



"Toxic waste, acid rain, sewage on the beaches. That's not what I want my children to thank me for."

"There may be seals dying in their thousands in the North Sea, but I can't imagine this government doing anything about it. Not until some virus actually starts breeding in our drinking water.

"Then, who knows? Maybe, by that time, it'll be too late anyway.

"It seems to me the only thing they care about is making money. There's no concern for how that money's made or for the effects it could have on the environment.

"They talk about freedom of the individual. But what about freedom from poverty or unemployment? What about my children's freedom to breathe unpolluted air?"

It might surprise you to discover that Britain has some of the dirtiest beaches and the most polluted coastal waters in the whole of Europe.

Britain's ungreen and unpleasant land.

"When I think of the future of this country and especially the environment, I feel frightened. Frightened because nothing whatsoever is being done to slow down the pace of destruction.

"The Green Belt's under constant threat from developers. We read of all sorts of atrocities. Like ancient peat bogs and the wildlife that they support under attack.

"And then I discover that 17 million people in Britain are drinking water that doesn't even meet European standards."

The British waste disposal industry which imports toxic waste and other dangerous substances has had a remarkably successful decade thanks to active government encouragement.

Why Britain must stay more than a faded memory.

"Everybody's heard the alarm bells ring, seen dead and dying seals on television and pictures of forests devastated by acid rain. But what to do?

"Since I joined Labour, I've somehow felt less helpless. I've found that, given the political will and the involvement of ordinary people like myself, it really is possible to bring about change.

The European Community wants to take action to curb the dumping of waste at sea. This government has blocked the initiative.

"Whatever happens, I don't want to have to explain to my children what the countryside and forests used to be like when I was younger.

"But I know full well that the only way to escape this nightmare is to get up and do something about it."

When you join Labour, you join people who share your values. You'll find plenty of ways you can help – the time you put in is entirely up to you. Whatever your choice, you can be sure of a warm welcome. Complete the coupon; the most it need cost is 20p a week. Or ring 01-703 0833.

To: Neil Kinnock, The Labour Party, Freepost, London, SE17 1BR.
☐ I wish to join Labour
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I enclose a donation of
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Labour values

CHILDREN'S AREA

FUN AND GAMES

Now in its second year in its new location, the Children's Area this year is blossoming and bursting with goodies. As the concept of the festival has broadened, we have become a children's festival within the festival. Every section has expanded to cater for the solstice energy of the thousands of children who come to the festival (grown up children too!).

Our theatre marquee has expanded to a 70-foot circular tent with seating for 200, aided by P.A., lighting, and a team of experienced stage managers from Gog Theatre. This will run 8 different performances per day from 9 A.M. to 7 P.M., including circus, puppets, clowns, music, dance and theatre. There is also an outdoor venue running from 9:30 A.M. to 6:30 P.M. with yet another 7 different performances. There will also be stiltwalkers, clowns and puppeteers wandering around the field creating spontaneous theatre throughout the day.

Our theatre performers this year include **Zuriya** a theatre company from West Africa with their production of 'Things Fall Apart' **Martin Bridle** the puppet man with his 'Fishy Tale' about a litterbug who uses the sea as a dustbin, **Dr Fosters Travelling Theatre** with their larger than life summer show 'Revolting' with music, songs, dancing and life-size puppets. We welcome back **Living Daylights** with their new puppets shows 'The Wilfred Bond Show' and 'It's Amazing What You Find on a Council Dump', **No Fit State Circus** with an action packed hour of manic mayhem titled 'Every Witch Way But Up', and **Rosy the Clown** with her Dosy Rosy Show. **Parachute Theatre** are appearing for the first time at Glastonbury with their puppet show 'Punk & Judy'. **Rodent Arts Trust** are presenting a theatre piece entitled 'Algy' as well as leading circus workshops. Two more clowns include **Ryveeta** and **Rubberface**. **Scat Theatre co** are presenting their weather show (Sunshine we hope!) entitled 'The Rainbow Stone' as well as leading masque workshops. More puppets from **Terry Lee** of Green Ginger Puppets well known for his work with the 'Spitting Image' T.V. series. More familiar T.V. personalities in the form of **Rani and Jugnu Singh** of Eastender fame present their colourful, action-packed story 'Ramayana' as well as leading Indian pattern making workshops.

Our large 60 × 40 foot workshop marquee has an enormous variety of arts and crafts workshops running from 10 A.M. to 6 P.M. These include clay workshops with **Crackpots**, who are also bringing a kiln to be fired overnight, masque making with *Scat Theatre Co*, puppet making with **Nicada Puppets**, musical instrument making with **Instant Music**, junk, puppetry and Chinese ribbons with **Waste-Not Workshops**, Batique, fabric printing, tie-dye and collage with **Visibility**, Indian pattern printing with **Rani and Jugnu Singh**, and badge-making with **Frances Wright**. **Face Pack** will be positioned in the top left-hand corner of the marquee creating their unusual and colourful images on children's faces using theatrical make-up (washable!) with their unique artistic flare.

We also have a smaller marquee adjacent to the arts and crafts marquee running theatre, dance, music and circus workshops. These include theatre and drumming with **Zuriya** circus with **Rodents Arts Trust**, **Instant Music** making instant music, clowning and mime with **Booper the Clown**, harmonica playing with **Harp Start**, myth and storytelling through drama and movement with **Roll in Motion**, and drumming and percussion with **Lydia and Yinka**.

As well as our adventure playground with climbing apparatus, log swing, sand pit, water wheel and new 10-metre long slide, we have trampolines, chairoplanes, giant inflatables, swing boats, donkey rides and even a space tumbler for older children. All of these are fully supervised, and of course, free!

Our under-sixes area is safely fenced to keep older children out and make it easier to keep an eye on your toddler. There is a marquee for quiet (well . . . relatively!) activities such as painting and collage, and also an outdoor playground with swings, climbing apparatus, swing boats, mini inflatables and a sand pit. There is a lost children's space for children who have become temporarily separated from their parents which operates daytime only. After 7 P.M. when the Children's Area closes down all lost children are to be collected from Welfare at the farmhouse.

This area is not a crèche. Parents are strongly advised not to leave children who are not old enough to look after themselves as we do not have enough staff to deal with them. **We are not a babysitting service**.

There is no need to leave the Children's Area in search of food as we also have an excellent wholefood café selling drinks, snacks and meals with adult and child portions on offer at reasonable prices, as well as a charity snack bar selling cakes and drinks in aid of the Children's Country Holiday Fund.

Please do not attempt to camp in the Children's field. Due to safety regulations we cannot allow either camping or fires. It is a play area only. We will only have to move you on, which would be as big a drag for us as it would be for you.

So come and play. Join the fun. We welcome children of all ages.

GLASTONBURY CHILDRENS FESTIVAL

At the
ABBEY PARK PLAYGROUND
GLASTONBURY

25th, 26th, 27th, 28th
AUGUST 1989
10.30am to 5.00pm Daily

Four days of non-stop Performance,
Participation and Fun!!

This is a day-time event only - strictly NO camping on site and NO dogs.

Admission: Children: £3.00 daily
£10.00 for all four days
Adults and under fives: £2.00 daily
Babies and O.A.P.'s: FREE

WON-TON

WON-TON trade in the ethnic and unusual; Jewellery, Clothes, Accessories, Rugs, Rings and Silks from Malaysia, Morocco, India, Thailand and South America.

Wholesale Enquiries: Best selling lines in Thai, Tribal and Indian Jewellery, Artefacts, Bags, Hats etc. etc. Be surprised at our trade prices! Phone Liz on 0782-411112

ONE DAY THIS COULD BE A NUCLEAR FREE ZONE

You might think this claim is idealistic. But there is no obstacle to nuclear disarmament other than the will to begin the process.

And little by little, all over the world, ideas coming from the peace movement are being picked up by politicians.

'Finding effective ways towards eliminating nuclear weapons is a feasible task, provided it is tackled without delay,' Mikhail Gorbachev, President, Soviet Union.

'To use military force where nuclear weapons are involved remains suicidal,' Richard von Weizsacker, President, West Germany.

'A nuclear war cannot be won and must never be fought,' Ronald Reagan, former President, United States.

Countries such as India, Sweden and New Zealand have made important stands by refusing to take part in the nuclear arms race, although they have the capability. The United States and The Soviet Union became the first countries to agree to get rid of nuclear weapons with the INF treaty last year.

But while the Superpowers are talking about disarmament, the British government is doing the opposite.

THE BRITISH GOVERNMENT'S RE-ARMANENT PROGRAMME

- Plans to quadruple British nuclear weapons with the Trident submarine system are going ahead.
- New nuclear weapons to replace those lost under INF are being welcomed in Britian under a NATO 'modernisation' programme.
- A massive expansion of the nuclear power programme is being offered as the solution to environmental problems.

The Campaign for Nuclear Disarmament believes that Britain should be taking steps now towards that non-nuclear day.

WHAT BRITAIN COULD BE DOING FOR A NUCLEAR-FREE WORLD

- Vote in favour of disarmament measures, such as a Comprehensive Test Ban, at the United Nations instead of voting consistently against them.
- Immediately cancel the Trident programme.
- Get rid of the current Polaris 'deterrent'.
- Refuse to allow the The United States, or any other foreign power, to use bases in this country to stockpile or deploy nuclear weapons.

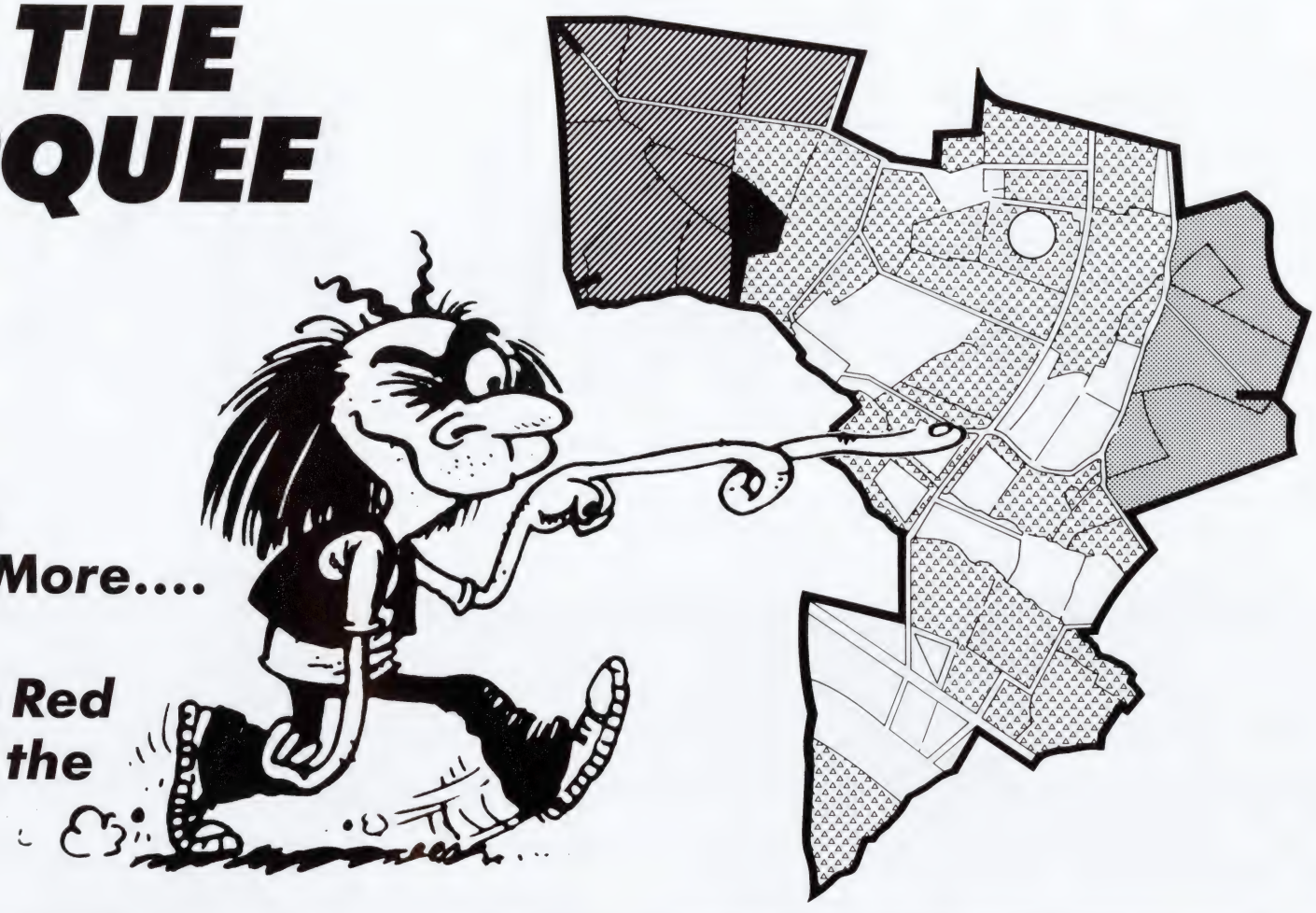
Opinion polls show that more and more people are beginning to suspect that we can get rid of nuclear weapons – if we want to. If you agree with CND that the future, if there is one, is nuclear-free, the you can help us to bring that day closer. You can join – now.

CND relies on the voluntary contributions of members and supporters to fund our work – please help us to do more by filling in the coupon opposite, today.

COME TO THE CND MARQUEE FOR.....

- *Badges • T-Shirts*
- *Frisbees • Stickers*
- *Posters • Jewellery*
- *Balloons and Much More....*

You'll find us near the Red Market on the way to the Main Stage!



Interested in CND? Then read SANITY.

SANITY – the magazine of CND – welcomes the return of Glastonbury in 1989 with a special festival issue.

Available now from the CND marquee, or order a regular copy on subscription by filling in the coupon opposite.

JOIN CND AND HELP PUSH THE CAMPAIGN FORWARD

Membership Rates: Household £12 ☐ Waged £9 ☐

Unwaged/Student/Pensioner/Youth (under 22)* £3 ☐

*Please delete as applicable

☐ I also want to stay informed. Please send me SANITY, CND's monthly magazine. Subscription rates: Waged £10.50 ☐ Unwaged £8 ☐

NAME .....

ADDRESS .....

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I enclose £ ..... membership

£ ..... SANITY

AND £ ..... as an extra donation

Please make cheques and postal orders payable to CND and return with completed form to Alison Williams, CND Freepost, (no stamp needed), 22-24 Underwood Street, London N1 7JG.

☐ Before I join CND, please send me your free information pack about current campaigning.

THE MEAN FIDDLER PRESENTS

THE READING FESTIVAL 1989

RICHFIELD AVENUE, READING, BERKSHIRE

FRIDAY
25th August

NEW ORDER
SUGAR CUBES
THE HOUSE OF LOVE
TACKHEAD
SPACE MEN 3
GAYE BYKERS ON ACID

SATURDAY
26th August

THE POGUES
NEW MODEL ARMY
BILLY BRAGG
GREEN ON RED
THE MEN THEY COULDN'T HANG
LES NEGRESSE VERTES
MARY COUGHLAN
BHUNDU BOYS
SOMETHING HAPPENS!

SUNDAY
27th August

THE MISSION
THE WONDER STUFF
LIVING COLOUR
VOICE OF THE BEEHIVE
POP WILL EAT ITSELF
THE MIGHTY LEMON DROPS
JESUS JONES
MY BLOODY VALENTINE
WORLD DOMINATION ENTERPRISES

Postal Applications to:

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P. O. Box 1707, London NW10 4LW

Please send ..... Seasons @ £32.50+ 50p booking fee & enclose s.a.e.

I enclose cheque/p. order value of £ ..... made payable to Powerhaus Promotions – allow 21 days for delivery.

Name .....

Address .....

..... Postcode .....

(Block letters please)

SPECIAL 3 DAY SEASON TICKET AT £32.50 *(subject to booking fee) includes camping, car parking and VAT. Available by Post from the address opposite. Please enclose stamped addressed envelope and add 50p per ticket booking fee. Please allow 21 days for delivery.*

CREDIT CARD HOTLINES: *01-379 4444 or 01-741 8989. Tickets also available at all usual ticket agencies (subject to booking fee).*

NB Camp Site opens for Season Ticket holders ***only*** *at noon on Thursday 24th August. No cans, bottles or dogs.*

Admissions at Ground (if available) will be £15 per day and car parking.

TRAVEL & FACILITIES: *Less than 40 miles West of London (M4, M3, M25). 30 minutes by train from Paddington. Main Station 15 mins walk. Camp Site (for Season Ticket holders). Licensed Bars, varied food stalls, plenty of shops.*

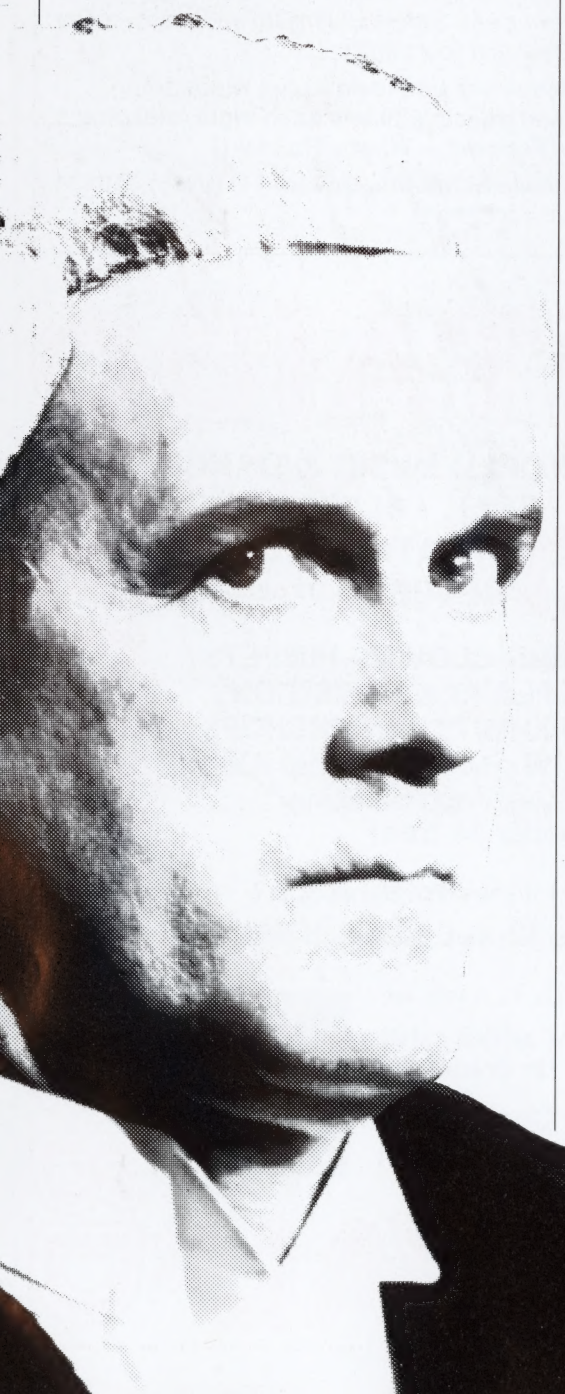
Mean Fiddler

Hi, welcome once again to the Pilton Palace. As you can see we are open air this year so that we shouldn't have the overcrowding problems of previous years, also because we have no tent we have had to shorten the programme by one film per night so that we will be running through the dark hours.
Can I remind you to leave a gangway six feet wide from the middle of the screen to the projector so as to make it easier for you to get in.

As always we are using a specially made 35mm portable projector with xenon lamp and long play tower which is available for hire. If you have any queries or are just interested in cinema in general please don't hesitate to see me. If you are interested in hiring the projector please ring Mike on 0373 826934 for further details.
Happy viewing
Mike

A FISH CALLED WANDA

This is the strange story of respected but 'stuffedshirt' British barrister Archie Leach, who gets caught up in a double-crossing crime caper with a mismatched pair of scheming Americans, who will stop at nothing, whether it be killing old ladies, swallowing goldfish or betraying their best friends, to retrieve the spells of a successful robbery. In this popular comedy, the love-hate rivalry between the repressed Brits and the boisterous, crass Yanks for so long stereotypical is suitably ridiculed.



TRUE STORIES

In his debut as a feature film director, David Byrne whimsically and affectionately pays homage to the mythical small Texas town of Virgil, which is populated by honest, if slightly eccentric people, living out their lives in innocent dignity. Avoiding the obvious and the outrageous, Byrne seeks to glorify the commonplace, and his keenly observed portrayals of local citizenry are endearingly comical and entertaining. This film also boasts nine songs performed by Talking Heads.

CRY FREEDOM

White South African Donald Woods, the editor of the "Daily Dispatch," is forced to re-evaluate his liberalism after meeting and befriending black activist, Bantu Stephen Biko, a persuasive man of peace and a charismatic advocate of racial self-worth and self-determination. The two friends exist amid the institutionalised brutilization of an entire race of people by apartheid, the iniquitious system degrades those who enforce it more than those who endure it. On 12 September 1977, having sustained horrific injuries during interrogation by security police, Steve Biko died. That his name, his ideals and vision were not buried together with his broken body is due in very great measure to his friend, Donald Woods. This is their story.

POWAQQATSI

After 'Koyaanisqatsi' comes this, the second part of a trilogy. The title comes from two Hopi Indian words meaning a magician who lives at the expense of others. A spellbinding non-narrative visual symphony with music by Philip Glass, to send you into a conscious trance to experience the exploitation of the Third World.

U2 RATTLE & HUM

Filmed during U2's 1987 U.S. tour, this musical documentary captures their exploration of American music and culture detailing their concerns and featuring the band in electrifying performance, giving you 'the best seat in the house.'

GORILLAS IN THE MIST

This is the true story of anthropologist Dian Fossey who single handedly focussed world attention on the plight of the endangered mountain gorillas of Central Africa. Sigourney Weaver powerfully plays the determined lady devoting nearly twenty years to observing and trying to protect the gorillas who live in a small area in the Verunga mountain range, which extends into Rwanda, where she established her Karisoke Research Centre. Her dedication gradually turned to obsession and the isolated naturalist was transformed into a bitter warrior. Ultimately paying the heaviest price for her commitment and proving for all time that the most dangerous and destructive animal on this earth is man.

HAIR SPRAY

Hairspray is the frenzied all out all dancing all rockin' remembrance of Baltimore 1962, a time infested with glamour crazed teens to whom TV was everything. Featuring an electric combination of talents that includes Divine, Debbie Harry, Sonny Bono and Pia Zadora, Hairspray tells of the Corny Collins Show, Baltimore's coolest pop show. Happy teen viewers thrill to watch their town's coolest teens rock to the countries trendiest new dances. One such viewer is Tracy Turnblad (Riki Lake), a tubby teenager who lives her dream by getting her big shot on the show.

But Tracy finds herself in a bitter competition with the show's reigning teen queen, bitchy Amber Von Tussle, battling not only for the crown, but for the true love of teen-hunk, Link...

WISH YOU WERE HERE

Based on the early life of Cynthia Payne and directed by David Lleland (Personal Services, Mona Lisa) Wish You Were Here was the British comedy smash of 1988 taking more than £2,000,000 at the box office so far.

Showered with awards and critical and public acclaim since its triumphant showing at the Cannes Film Festival, Wish You Were Here has so far been honoured with three British Oscar nominations, two best actress awards for Emily Lloyd and the Peter Sellers Award for comedy for director David Leland. Set in the post war Britain of ration books and austerity, Wish You Were here tumbles through the hilarious and outrageous sexual adventures of a 15 year old Linda as she discovers adolescence before adolescents were invented.

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